

THE LANCET

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No. 1659.

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BRITISH ASSOCIATION FOR THE ADVANCEMENT OF SCIENCE.

The NEXT MEETING will be held at ABERDEEN, commencing on WEDNESDAY, September 14, 1859, under the Presidency of His Royal Highness the PRINCE CONSORT.

The Reception Room will be the Mechanics' Hall, Market-street.

Notices of Communications intended to be read to the Association, accompanied by a statement whether or not the Author will be present at the Meeting, may be addressed to John Phillips, A.L.D., F.R.S., Assistant General Secretary, University Museum, Oxford; or to Prof. Nicol, Prof. Fuller, and John P. White, Esq., Local Secretaries, Aberdeen.

JOHN TAYLOR, F.R.S., General Treasurer.
6, Queen-street-place, Upper Thames-street, London.

GOVERNMENT SCHOOL OF MINES, and of SCIENCE APPLIED TO THE ARTS.

Director.

Sir RODERICK IMPEY MURCHISON,
D.C.L. M.A. F.R.S. &c.

During the Session 1859-60, which will commence on the 3rd October, the following COURSES of LECTURES and PRACTICAL DEMONSTRATIONS will be given:—

1. Chemistry. By A. W. Hofmann, LL.D. F.R.S. &c.
2. Metallurgy. By John Percy, M.D. F.R.S.
3. Natural History. By T. H. Huxley, F.R.S.
4. Mineralogy. By W. H. W. Smyth, M.A. F.R.S.
5. Mining. By G. C. Ramsay, F.R.S.
6. Geology. By A. C. Ramsay, F.R.S.
7. Applied Mechanics. By Robert Willis, M.A. F.R.S.
8. Physics. By G. G. Stokes, M.A. F.R.S.

Instruction in Mechanical Drawing, by Mr. Baines.

The Fee for Matriculation Students (exclusive of the laboratory) is 30s. in one sum, on entrance, or two annual payments of 15s.

Pupils are received in the Royal College of Chemistry (the laboratory of the School) under the direction of Dr. Hofmann, at the fee of 10s. for the Term of Three Months. The same Fee is charged in the Metallurgical Laboratory, under the direction of Dr. Percy. Tickets to separate Courses of Lectures are issued at 1s. 10s., and 2s. each. Officers in the Queen's Service, Her Majesty's Consuls, acting Mining Agents and Managers, may obtain Tickets at reduced charges.

Certificated Schoolmasters, Pupils-Teachers, and others engaged in Education, are also admitted to the Lectures at reduced Fees. His Royal Highness the Prince of Wales has granted two Exhibitions, and others have also been established.

For a Prospectus, and Information, apply at the Museum of Practical Geology, Jermyn-street, London.

TRENHAM REEKS, Registrar.

CONSUMPTION HOSPITAL, BROMPTON.

Further HELP is sought to MAINTAIN this Hospital, which is NOW FULL, in efficient efficiency. Bankers: Messrs. Williams, Deacon & Co., 25, Abchurch-lane.

PHILIP ROSE, Hon. Sec.
HENRY DOBBS, Sec.

QUEEN'S COLLEGE, BIRMINGHAM.

Incorporated by Royal Charter.

The WINTER SESSION of the Faculties of ARTS, MEDICINE, ENGINEERING, and AGRICULTURE, will commence on MONDAY, October 5th. The system of study pursued at the College constitutes a complete course of education (with College discipline) in Arts, Science, Medicine, Law, and Theology, without residence elsewhere; and the Courses of the different Faculties are recognized by the Universities of London and Durham, and with which the College is in connexion; by the different Medical Academies, and by those of Her Majesty's Army, Navy, and Indian Services.

The College is empowered by Royal Charter to confer a Diploma in Engineering.

Agricultural Students are prepared by a special course of study for the Examination of the Royal Highland Agricultural Society.

Students in the Junior department of Medicine are prepared for the Institution Examinations of the University of London, College of Surgeons, Apothecaries' Hall, &c.; those who reside in the College may receive indentures of apprenticeship without premium.

For further information and Prospectuses, application may be made to the Dean of the Faculty; or to Dr. Bosc, Hon. Sec. to the Medical Faculty, Queen's College.

ST. BARTHOLOMEW'S HOSPITAL and MEDICAL COLLEGE.

The WINTER SESSION will commence on OCTOBER 3rd, with an INTRODUCTORY ADDRESS by Mr. HOLDEN, at seven o'clock p.m.

LECTURES.

Medicine.—Dr. Barrow and Dr. Ealy.

Surgery.—Mr. Lawrence.

Descriptive Anatomy.—Mr. Skey and Mr. Holden.

Physiology and General Anatomy.—Mr. Savory.

Chemistry.—Dr. Frankland.

Superintendence of Dissections.—Mr. Callender and Mr. Smith.

SUMMER SESSION, 1860, commencing May 1.

Medicine.—Dr. F. Farre.

Surgery.—Dr. King.

Descriptive Anatomy.—Mr. M'Whinnie.

Physiology.—Dr. Frankland.

Hospital Practice.—The Hospital contains 650 Beds, and relief is afforded to more than 30,000 Patients annually. The In-Patients are visited daily by the Physicians and Surgeons, and Clinical Lectures are delivered—On the Medical Cases, by Dr. Barrow and Dr. Farre; on the Surgical Cases, by Mr. Lawrence, Mr. Stanley, Mr. Lloyd, and Mr. Skey. The Out-Patients are attended daily by the Assistant-Physicians and Assistant-Surgeons.

College Establishment.—Students can reside within the Hospital Walls, subject to the Rules of the Collegiate System, established under the direction of the Treasurer and a Committee of Governors of the Hospital. Some of the Teachers and other Gentlemen connected with the Hospital also receive Students to reside with them.

Scholarships, Prizes, &c.—At the end of the Winter Session, examination will be held for two Scholarships of the value of £50. for the year. The Examination for Prizes and Certificates of Merit will take place at the end of the Winter and Summer Sessions.

Further information may be obtained from Mr. PACT, Mr. Holden, or any of the Medical or Surgical Officers or Lecturers; or at the Anatomical Museum or Library.

UNIVERSITY COLLEGE, LONDON.— JUNIOR SCHOOL.

Under the Government of the Council of the College.

Head Master—THOMAS HEWITT KEY, A.M.

The SCHOOL will RE-OPEN, on TUESDAY, September 20, for new PUPILS. All the boys must appear in their places without fail on WEDNESDAY the 21st, at a quarter-past 9 o'clock.

The Session is divided into three terms, viz. from the 20th of September to Christmas, from Christmas to Easter, and from Easter to the 1st of August.

The yearly payment for each Pupil is 12s., of which 6s. is paid in advance in each term. The hours of attendance are from a quarter-past 9 to three-quarters past 3 o'clock. The afternoons of Wednesdays and Saturdays are devoted exclusively to Drawing.

The Subjects taught are—Reading, Writing, the English, Latin, Greek, French, and German Languages, Ancient and English History, Geography, Physical and Political, Arithmetic and Book-keeping, the Elements of Mathematics, Chemistry, and Natural Philosophy, Social Science, Gymnastics, Fencing and Drawing.

Any Pupil may omit Greek, or Greek and Latin, and devote his whole attention to the other branches of education.

There is a general examination of the Pupils at the end of the Session, and the prizes are then given.

At the end of each of the first two terms, there are short examinations in the various branches of the general examination. No absence by a boy from any one of the examinations of his classes is permitted, except for reasons submitted to and approved by the Head Master.

The discipline of the School is maintained without corporal punishment. A monthly report of the conduct of each Pupil is sent to his parent or guardian.

Further particulars may be obtained at the office of the College.

CHAS. C. ATKINSON, Secretary to the Council.

The College Lectures in the Classes of the Faculty of Medicine will commence on Monday, the 3rd of October, those of the Faculty of Arts on Wednesday, the 12th of October.

August, 1859.

UNIVERSITY COLLEGE, LONDON.— FACULTY OF MEDICINE.—Session 1859-60.

The SESSION will OPEN on MONDAY the 3rd of October, on which day MEETINGS of the Professors, Students of the Faculty and their friends, will be held at 3 and 5 p.m.

The Courses of Lectures, &c., will commence on TUESDAY, October 4.

Classes, in the order in which Lectures are delivered during the day:—

WINTER TERM.

Anatomy.—Professor Ellis.

Anatomy and Physiology.—Professor Sharpey, M.D. F.R.S.

Chemistry.—Professor Williamson, F.R.S.

Comparative Anatomy.—Professor Grant, M.D. F.R.S.

Surgery.—Professor Erichsen.

Practical Physiology and Histology.—Professor Harley, M.D.

Medicine.—Professor Walshe, M.D.

Dental Surgery.—Mr. G. A. Robinson.

Practical Anatomy.—The Pupils will be directed in their studies during several hours daily by Professor Ellis, and Mr. William F. Teetan, Demonstrator.

SUMMER TERM.

Medicine.—Professor Garrod, M.D. F.R.S.

Pathological Anatomy.—Professor Jenner, M.D.

Medical Jurisprudence.—Professor Harley, M.D.

Practical Chemistry.—Professor Williamson, F.R.S.

Midwifery.—Professor Murphy, M.D.

Paleontology.—Professor Grant, M.D. F.R.S.

Ophthalmic Medicine and Surgery.—Professor T. Wharton Jones, F.R.S.

Botany.—Professor Lindley, Ph.D. F.R.S.

Practical Instruction in the use of the Microscope.—John Marshall, F.R.S.

Analytical Chemistry.—Professor Williamson throughout the Session.

Logic, French and German Languages, Natural Philosophy, Geology and Mineralogy, according to announcement for the Faculty of Arts.

CLINICAL INSTRUCTION.

Hospital Practice daily throughout the year.

Physicians.—Dr. Walshe, Dr. Parkes, Dr. Garrod, Dr. Jenner.

Obstetric Physician.—Dr. Murphy.

Assistant-Physician.—Dr. Hare.

Surgeons.—Mr. Quain, Mr. Erichsen.

Consulting Surgeon to the Eye Infirmary.—Mr. Quain, F.R.S.

Ophthalmic Surgeon.—Mr. Wharton Jones.

Assistant-Surgeons.—Mr. Marshall, F.R.S., Mr. Henry Thompson.

Dental Surgeon.—Mr. G. A. Robinson.

Medical Clinical Lectures by Dr. Walshe, Dr. Garrod, and Dr. Murphy, also by Dr. Parkes, Professor of Clinical Medicine.

Whose special duty it is to train the Pupils in the practical study of disease, and who gives a series of lessons and examinations on the physical phenomena and diagnosis of disease to classes consisting of a limited number, and meeting at separate hours.

Surgical Clinical Lectures, especially by Mr. Quain, and by Mr. Erichsen.

Lectures on Ophthalmic Cases by Mr. Wharton Jones.

Practical Instructions in the Application of Bandages and other Surgical Apparatus, by Mr. Marshall.

Practical Pharmacy.—Pupils are instructed in the Hospital Dispensary.

Prospectuses may be obtained at the office of the College.

Prizes—Gold and Silver Medals for excellence in the examinations at the close of the courses in most of the classes.

Liston Gold Medal for Clinical Surgery.

Dr. Fellows' Medals for Clinical Medicine, two gold and two silver.

Exhibition for proficiency in Pathological Anatomy, 30s.

Longridge Exhibition for general proficiency in Medicine and Surgery, 40s.

An Atkinson Morley Scholarship for the Promotion of the Study of Surgery, 45s.; tenable for three years.

Relinquishment of Students.—Several of the Professors receive Students to reside with them, and in the office of the College there is kept a register of parties, unconnected with the College, who receive boarders into their families. Among these are several Medical Gentlemen. The register will afford information as to terms and other particulars.

A. W. WILLIAMSON, F.R.S., Dean of the Faculty.

CHAS. C. ATKINSON, Secretary to the Council.

August, 1859.

The LECTURES to the CLASSES of the FACULTY of ARTS will commence on WEDNESDAY, the 12th of October.

The JUNIOR SCHOOL will OPEN on TUESDAY, the 20th of September.

RARE, CURIOUS, and VALUABLE BOOKS.—The attention of the READERS of the ATHENÆUM is respectfully directed to a SELECT LIST of very CHOICE BOOKS on the last Two Pages of the Present Number, forming Part of J. LILLY'S STOCK of upwards of 50,000 Volumes.

DESCRIPTIVE CATALOGUES of which may be had GRATIS. 15, Bedford-street, Covent-garden, London.

LEAMINGTON COLLEGE RE-OPENS on SATURDAY, August 20th.

For Terms and Prospectus, apply to the Rev. E. St. John PARR, Head Master, Leamington, August 19.

UNIVERSITY COLLEGE, LONDON.— FACULTY OF ARTS and LAWS.—Session 1859-60.

The SESSION will COMMENCE on WEDNESDAY, October 4, when Professor NEWMAN will deliver an INTRODUCTORY LECTURE, at 3 o'clock precisely.

CLASSES.

Latin.—Professor Newman.

Greek.—Professor Malden, A.M.

Hebrew (Goldsmith Professorship).—Professor Marks.

Arabic and Persian.—Professor Rieu, Ph.D.

Hindustani, Telugu, Tamil.—Professor Von Streng.

Gujarati.—Professor Dabdhil Narain, Ph.D.

English Language and Literature.—Professor Masson, A.M.

French Language and Literature.—Professor Merlet.

Italian Language and Literature.—Professor Arrivabene, LL.D.

German Language and Literature.—Professor Heiman, Ph.D.

Comparative Grammar.—Professor Key, A.M.

Mathematics.—Professor De Morgan.

Natural Philosophy and Astronomy.—Professor Potter, A.M.

Chemistry.—Professor Williamson, F.R.S.

Practical Chemistry.—Professor Williamson.

Civil Engineering.—Professor Pole.

Mechanical Principles of Engineering.—Professor Eaton Hodgkinson, F.R.S.

Architecture.—Professor Donaldson, Ph.D. M.I.E.A.

Geology (Goldsmith Professorship).—Professor Morris, F.G.S.

Mineralogy.—Professor Morris, F.G.S.

Drawing Teacher.—Mr. Moore.

Botany.—Professor Lindley, Ph.D. F.R.S.

Zoology (Recent and Fossil).—Professor Grant, M.D. F.R.S.

Philosophy of Mind and Logic.—Professor the Rev. J. Hoppus, Ph.D. F.R.S.

Ancient and Modern History.—Professor Creasy, A.M.

Political Economy.—Professor Waley, A.M.

Law.—Professor Russell, LL.B.

Jurisprudence.—Professor Green, LL.B.

Schoolmasters' Classes.—Professors Newman, Malden, De Morgan, and Potter.

RESIDENCE OF STUDENTS.—Several of the Professors receive students to reside with them, and in the office of the College there is kept a register of parties who receive boarders into their families. The register will afford information as to terms and other particulars.

ANDREW SCHOLARSHIPS.—In October, 1860, two Andrew Scholarships will be awarded—one of £50. for proficiency in Latin and Greek, and one of £50. for proficiency in mathematics and natural philosophy. Candidates must have been, during the academical year immediately preceding, matriculated students in the College or pupils in the School.

A Joseph Hume Scholarship in Political Economy of £50. a year, tenable for three years, will be awarded in December of every third year afterwards. A Joseph Hume Scholarship in Jurisprudence of £50. a year, tenable for three years, will be awarded in December of 1861, and in December of every third year afterwards. A Ricardo Scholarship in Political Economy, of £50. a year, tenable for three years, will be awarded in December, 1860, and in December of every third year afterwards. Candidates must have been, during the academical year immediately preceding, matriculated students of the College, and must produce satisfactory evidence of having regularly attended the class on the subject of the Scholarship.

Mr. Laurence Counsel's Prize for Law, £50. for 1860.

Jews' Commemoration Scholarships.—A Scholarship of £50. a year, tenable for two years, will be awarded every year to the student of the Faculty of Arts, of not more than one year's standing in the College, who shall be most distinguished by general proficiency and good conduct.

College Prize for English Essay, £5. for 1860.

Latin Prose Essay Prize (Reading Room Society's prize), £5. for 1860.

Prospectuses and other particulars may be obtained at the office of the College; also special prospectuses, showing the courses of instruction in the College in the subjects of the examinations for the civil and military services.

FRANCIS W. NEWMAN, Dean of the Faculty.

CHAS. C. ATKINSON, Secretary to the Council.

August, 1859.

The SESSION of the FACULTY of MEDICINE will COMMENCE on MONDAY the 3rd of October.

The JUNIOR SCHOOL will OPEN on TUESDAY the 20th of September.

PRACTICAL and ANALYTICAL CHEMISTRY.—BIRKBECK LABORATORY, UNIVERSITY COLLEGE, LONDON.—Prof. ALEXANDER W. WILLIAMSON, F.R.S., aided by Assistants.

Practical Instruction in Qualitative and Quantitative Analysis, and the Methods and Principles of Organic Research. This Course qualifies the Student for the application of Chemistry to Agriculture, Medicine, and the Manufacturing Arts.

Arrangements have been made for giving Practical Instruction in Gas Analysis. The Laboratory is open daily from 3rd October to 1st November, from 9 a.m. to 4 p.m., except on Saturdays, when it is closed at Two o'clock.

Students occupy themselves with subjects of their own choice, under the direction of the Professor, by whom they are assisted with useful instruction and advice. Gold and Silver Medals as Rewards of Merit for this class, are given by the Council.

Fees: Session, 20s. 6s.; six months, 12s. 18s.; three months, 10s. 10s. one month, 4s.

A Prospectus with full details may be had at the office of the College.

Course of General Chemistry.—Prof. Williamson's Lectures are daily, except Saturday, at Eleven, a.m., from 3rd October to 31st March.

Fee for Perpetual Admission, 5s.; whole term, 5s. half term, 2s. 6s.

FRANCIS W. NEWMAN, Dean of the Faculty of Arts and Laws.

A. W. WILLIAMSON, F.R.S., Deputy of the Faculty of Medicine.

CHAS. C. ATKINSON, Secretary to the Council.

August, 1859.

CRYSTAL PALACE.—ARRANGEMENTS FOR
WEEK ENDING SATURDAY, August 20th.
 Monday, open at Nine. Display of Great Fountains.
 Tuesday to Friday, open at Ten. Wednesday, Great Choral
 Performance, under the direction of Mr. Benedict, and Band of
 the Royal Marines in the Grounds from Six till Eight o'clock.
 Admission, One Shilling; Children under Twelve, Sixpence.
 Saturday, open at Ten. Concert. A Military Band will perform
 in the Grounds after the Concert. Admission, by Season Tickets,
 Free; or on Payment of Half-a-Crown; Children, One Shilling.
 Orchestral Band, Great Organ, and Display of Upper Series of
 Fountains daily. The Flowers in the Palace and Park are now
 in great profusion and beauty. Masses of brilliant colours from
 thousands of Plants in full bloom meet the eye at every turn.
 Gymnasium and Swings in the grounds free to Visitors.
 Sunday, open at 12.30 to Shareholders, gratuitously by Tickets.

THE MIDDLESEX HOSPITAL, SESSION
 1859-60. The Session opens on MONDAY, October 2nd,
 with an Introductory Address by Mr. HENRY, at 8 o'clock a.m.
 The Hospital contains upwards of 300 beds, of which 185 are for
 Surgical and 120 for Medical cases. 2,100 in-patients were ad-
 mitted during the past year; the number of out-patients during
 the same period amounted to 16,493.

General Fee for attendance on the Hospital Practice and Lec-
 tures required by the College of Surgeons and Apothecaries' Com-
 pany, 5s. This sum may be paid by instalments of 3s. at the
 beginning of the first session, 3s. at the beginning of the second
 session, and 1s. at the beginning of the third session. For every
 additional session, 10s.

This fee admits the Students to the Practical Chemistry course,
 and to all other lectures delivered in the College except Comparative
 Anatomy.

All Students on entering will be required to sign an undertak-
 ing to conform to the laws relating to the discipline of the Hospi-
 tal and College. T. W. NUNN, Dean.

THE ASYLUM FOR IDIOTS, EARLSWOOD,
 REDHILL, SURREY.
 Under the immediate patronage of Her Most Gracious Majesty
 the QUEEN.
 Open for Cases from all parts of the Kingdom.

Contributions towards this National Charity are earnestly re-
 quested; there are at the present time nearly 300 inmates, and
 although the number of applicants varies from 150 to 180 at each
 Half-yearly Election, the Board can only select 100. They
 would most gladly announce a larger number for admission did
 the Funds permit.

The Board has been much encouraged in their gratuitous la-
 bours, by the visible improvement in the unfortunate and helpless
 inmates. They desire to make many essential additions, and
 carry out several necessary improvements connected with the
 Establishment, and they earnestly solicit the assistance of the
 wealthy and benevolent. For a full account of the daily work-
 ing of this excellent Institution, the Board with great pride refer
 the Public and their supporters to a recent pamphlet, entitled,
 'A Visit to Earlswood,' and to their last Annual Report, both of
 which may be had gratuitously on application to the Office, where
 Subscriptions will be thankfully received, and every information
 cheerfully supplied.

Annual Subscriptions. £20 10s or £1 10s
 Life, ditto £25 5s or £10 10s
 The Elections occur regularly in April and October
 JOHN CONNOLLY, M.D. D.C.L. / Gratuities
 ANDREW REED, D.D. / Secretaries,
 Office, 27, Poultry, E.C.

NEW ART-UNION.—Limited to 5,000 Sub-
 scribers. For a Subscription of One Guinea will be given a
 set of seven of the finest large line engravings ever issued, the
 proof impressions of which were published at Seventy Guineas.
 They are of world-wide celebrity and undying interest. Each
 of the seven given for the Guinea Subscription is of more value
 than the single print usually given by Art-Unions for the same sum.
 The plates will be destroyed so soon as the 5,000 sets are absorbed,
 so that each Subscriber will thereupon hold a property worth at
 least 10s. 6d. an impression, or 2s. 10s. 6d. for the set of seven; and
 as no more copies can be produced, it may be relied upon that
 before long the set will be worth 75s. or more.

Upon application, a set of the Engravings will be sent on In-
 spection anywhere in London.
 Specimens may be seen, and Prospectuses obtained, at DAY &
 SOY, Lithographers to the Queen, 6, Gate-street, Lincoln's Inn-
 fields, London.

FINE-ART UNION.—Twelve Guineas for
 One Guinea.—Unparalleled FINE-ART DISTRIBUTION.
 Limited to 5,000 Subscribers. These engravings ever issued, the
 Masters, engraved by the most celebrated Engravers of the day,
 at a cost of several thousand pounds, secured by a Subscription of
 12s. Given immediately on the receipt of Subscription three
 choice Engravings, each worth four times the Art-Union print,
 a total of 12 Guineas for one Guinea. The plates will be destroyed
 as soon as the set is filled up, causing the impressions to increase
 in value, so that the worth of the set will be more than 12
 guineas the set. Among the list is Sir E. Landseer's masterpiece
 pronounced in a recent critique to be his finest picture. Each
 Engraving is about 38 inches by 21 inches, without margin. Pro-
 spectuses forwarded post free. Specimens may be seen at Paul
 Jerrard & Son's New Fine-Art Gallery, 170, Fleet-street, E.C.

CHANGES IN THE MANAGEMENT OF THE
LADIES' READING-ROOM,
 114, PRINCES-STREET, CAVENTISH-SQUARE, W.
 NOW OPEN FROM TEN TILL TEN.

The want of a Reading-Room for Ladies having been long felt,
 a commodious Room, at 114, Princes-street, has been secured for
 the purpose. The Reading-Room is furnished with the leading
 Papers (Daily and Weekly), the Reviews and Magazines. Member-
 ship to Ladies only, and a reference strictly required from all
 Subscribers.

The Managers of the Reading-Room, sincerely desirous to make
 it as extensively useful as possible, wish to announce that the
 following scale of prices has been arranged.
 Membership for one year to be secured by the payment of One
 Guinea. A subscription of 2s. 2d. will enable ladies to bring a
 friend.

Professional ladies will be charged only Half-a-Guinea. Country
 Subscribers, Half-price.
 A cup of tea or coffee and a piece of bread and butter supplied
 for Fourpence.

THE FOLLOWING PERIODICALS ARE PROVIDED:

The Times.	Morning Post.
Daily News.	Morning Star.
Athenæum.	Quarterly Review.
Illustrated London News.	Edinburgh Review.
Saturday Review.	Westminster Review.
Critic.	Revue des Deux Mondes.
Spectator.	Fraser's Magazine.
Economist.	All the Year Round.
Dispatch.	Chambers's Edinburgh Journal.
The Philanthropist.	National Magazine.
Literary Gazette.	Punch.
North British Review.	

And a selection of Foreign and Provincial Papers.
 This list will be gradually increased.

LIVERPOOL ACADEMY.—ARTISTS are
 respectfully informed that the THIRTY-FIFTH ANNUAL
 EXHIBITION of the LIVERPOOL ACADEMY will OPEN
 EARLY in SEPTEMBER.
 Works of Art intended for Exhibition will be received (subject
 to the regulations of the Academy's Circular) by Mr. Green, 14,
 Charles-street, Middlesex Hospital, until the 15th of August, and
 at the Academy's Rooms, Old Post-office-place, Church-street,
 Liverpool, until the 20th of August.

JAMES PELHAM, Secretary.
 8, Marsden-street, Low-hill, Liverpool.

WEST-CENTRAL COLLEGIATE SCHOOL,
 at No. 40, SOUTHAMPTON-ROW, W.C.

Patrons.
 The Lord Bishop of London | The Dean of Westminster
 Vice-Chancellor W. P. Wood.

Ladies' Committee.
 Lady Montague | Mrs. Brodribb
 Lady W. P. Wood | Miss C. Martineau
 Mrs. Goodfellow | Miss E. Taylor.

Teachers.
 Lady Superintendent.—Miss Worth.
 Assistant Teacher.—Miss Brooks.
 Drawing.—Miss Brass.
 Vocal Music.—Miss Stannanburgh.
 Chemistry.—Rev. H. Maule, M.A.
 Natural Philosophy.—Mr. Tegetmeier.
 French.—Vacant.

Examiners.
 Rev. E. Plumtree, M.A. | Alphonse Mariette, Esq.
 Rev. T. Cook, M.A. | E. May, Esq.
 All of Queen's College, Harley-street.

FEEs.
 For Pupils above 11 years of Age, 3s. 3d. per Term; under 11
 years, 2s. 2d. per Term. All Terms to be prepaid.
 The SCHOOL will RE-OPEN SEPTEMBER 7th for the
 Michaelmas Term.
 The Course of Instruction includes Latin; and an extra French
 Class will be formed this Term, provided a sufficient number of
 Pupils require it. E. TAYLOR, Secretary.

EWELL COLLEGE, near Epsom, Surrey.

In this Establishment, an attempt is made to combine the
 advantages of Private Tutorship with those of Scholastic Life. The
 elder Pupils, after the Holidays, will occupy a separate House,
 within the College walls, under the Vice-Principal, a Clergyman.
 Terms: School, 50 sabbaths per annum; College Class, 70
 guineas; with separate Bed-rooms, 100 guineas. No extras.
 W. M. KNIGHTON, LL.D., Principal.

PRACTICAL CHEMISTRY.—Dr. MATTHEW-
SEN'S LABORATORY will RE-OPEN for the Winter
 Course on the 3rd of OCTOBER. Hours of Attendance, daily,
 from 9 A.M. to 4 P.M., and in the Evening, from 6 to 8 P.M.
 Dr. Matthiessen may be consulted on Chemical Subjects, and Samples
 for analysis can be forwarded either to the Laboratory or to care
 of Messrs. H. MATTHEWSEN & Co., Mark-lane Chambers, E.C.
 Laboratory, 1, Torrington-street, Russell-square, W.C.

MRS. JOHN TEMPLETON'S ESTAB-
LISHMENT FOR YOUNG LADIES, 52, GIBSON-
SQUARE, ISLINGTON.—Mental cultivation and development,
 with moral training. Boarders treated in every respect as mem-
 bers of the Family. Situation the healthiest in London, and
 most convenient for visits to the various institutions and exhibi-
 tions.
 School duties RESUMED ON JULY 26th. Terms, &c. may be
 had on application.

EDUCATION (Superior).—UPTON HOUSE,
SLOUGH, Bucks.—Madame PEREITE, assisted by expe-
 rienced Resident Governesses and London Professors of the first
 repute, EDUCATES a LIMITED number of the DAUGHTERS
 of GENTLEMEN.—TWO VACANCIES IN JULY.—Reference
 to numerous Parents of Pupils.—Address as above.

EDUCATION IN GERMANY.—OBER-
STEIN SCHOOL, conducted by the Rev. Dr. O. SCHMID,
 Protestant Minister of the place.—Oberstein is in a most pic-
 turesque situation on the Nahe. The railway from Bingen to
 Oberstein via Kreuznach will be open in October. Instruction
 is given in Religion, German, French, English, Classics, Mathe-
 matics, History, Geography, Commercial Sciences and Drawing.
 Four resident Masters. Beginning of the new Course of Studies
 of the Technical School, on the 1st of September. Dr. Schmidt takes a
 limited number of Boarders.—For references and Prospectuses
 apply to Mr. SKIFFINGTON, Bookseller, 163, Piccadilly, London, W.

THE GOVERNESSES' INSTITUTION, 34,
SOHO-SQUARE.—MRS. WAGHORN, who has resided
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LONDON, SATURDAY, AUGUST 13, 1859.

LITERATURE

Personal Narrative of a Voyage to Japan, Kamtschatka, Siberia, Tartary, and various Parts of the Coast of China, in H.M.S. Barracouta. By J. M. Tronson, R.N. (Smith, Elder & Co.)

SINCE the ratification of the treaty everybody has been longing to penetrate into Japan, and to appease his curiosity with respect to the physiognomy, language, manners, government, and religion of the strangely-civilized people. Commercial men were anxious to learn the wants of the Japanese, and to ascertain at what risk, or with what profit, wants might be created. The cleanliness of the streets of Jeddo suggested the question whether that might be entirely owing to the operations of a metropolitan board, and at what cost the reasonable amount of health and bodily comfort the people seemed to enjoy was conceded. The arrangement of the Japanese Church and State question also stimulated inquiry into the boundaries of the native civil and ecclesiastical power—how far the Dairi, or Spritual Emperor, counteracted or checked the Mikado, or Temporal—and whether the edicts of the Dairi were implicitly followed by the bonzes. Having asked questions about institutions and customs, we were anxious to know something of the physical relations and external circumstances of Japan,—how it was affected to China and Manchouria, to the growing Russian settlements in the North, and the busy American entrepôts in the West,—how far the island lay from the Amoor river, in which Russia had recently obtained much undefined though valuable political property,—how far from Honolulu and Tahiti, where the French resided on the pleasantest terms,—how far from Hong-Kong and the Fraser River, in which England had a large interest,—or from Batavia, where we had a mercantile partnership with the Dutch,—and, last of all, the likelihood of this charming island becoming an object of affectionate solicitude, if not of ultimate contention, to a series of rival political powers.

The able and intelligent officer whose work is before us supplies the first authentic information on the present state of Japan and the neighbouring settlements. No one can read many pages of Mr. Tronson's narrative without becoming convinced of the importance of an accurate geographical survey for the furtherance, or even the maintenance, of the interests of England in the East. Russia has secured advantages for herself on the Amoor mainly by her geographical knowledge: the officers she employs in her service are not more enterprising or braver men than our own; but their linguistic training gives them greater facilities of approach and of converse with the natives. If we have any regret at all in laying down this narrative, it is one which the author himself expresses, that occasionally his imperfection in language prevented him from conducting a conversation, or furnishing what we cannot doubt would have been a very suggestive report. As it is, we have to thank Mr. Tronson for giving clear ocular evidence of the Japanese,—for removing our mistakes respecting them, just as he did his best to remove their mistakes respecting us,—and for setting forth Japan and Japanese in such an attractive manner as to make us straightway desire to voyage to that simple and hospitable land.

The empire of Japan consists of four islands of volcanic origin, Yezo, Nippon, Kiusiu, and Sikoke, with numerous adjacent islets. The

largest island is Nippon, or Japan proper, where the No-goon or Temporal Prince resides, at Jeddo, although the Emperor's abode is Miako, which is ostensibly the capital.

South-west of Yezo is the island of Kiusiu, where the Dutch have had a settlement for two centuries, and to which, ever since the expulsion of the Portuguese, foreigners have hitherto been limited. Every trace of the intolerant Christianity which Francis Xavier and his followers introduced has been rooted out—an annual festival being held in which the Japanese, it is said, compel foreigners to partake by trampling on a picture of the Virgin.

In 1610, through the influence of an Englishman of the name of Adams, the East India Company enjoyed the privileges of trade with Japan for ten years,—since which time all attempts to establish intercourse have proved unsuccessful. Ships were, indeed, allowed to anchor,—the crews were hospitably received; but when their necessities were supplied, or the damages of the vessel repaired in the ports, the European visitors were invariably ordered to sea. In 1852, the United States Government, relying on the good offices of the Dutch, sent out an Expedition, which arrived at Jeddo in the summer of the following year. A Russian Expedition immediately followed, and through the mediation of the Dutch, who did not object to the Emperor of Japan opening the Japanese ports, commercial treaties were concluded with America and Russia respectively. In October, 1854, a convention was signed at Nagasaki by Sir James Stirling, which opened to British vessels the ports of Nagasaki and Hakodadi for the purposes of effecting repairs, obtaining fresh water, and other supplies,—and entitled British ships and subjects "to an equality of advantages with those of the most favoured nations, always excepting the advantages accruing to the Dutch and Chinese from their existing relations with Japan."

It is the cruise of the British squadron from Yang Tse Kiang to Nagasaki, the circumstances attending the negotiation of the treaty, the survey of the northern coast of China from the Corea to the mouth of the Amour, a voyage from Cape Elizabeth to the Russian settlement of Petropavlovsk, that the narrative of Mr. Tronson, one of the officers of H.M.S. Barracouta, describes. In September, 1854, leaving the influence of "the son of the ocean," the Yang Tse Kiang, which tinges the sea for upwards of fifty miles from its mouth, the Expedition sighted the same afternoon the island of Kiusiu, and slowly approached the Bay of Papperberg, the outer anchorage of Nagasaki. Civility towards the Japanese and obedience to their laws were enjoined: excellent orders, which appear to have been strictly carried out. The land rose high and steep, clothed with cedar and fir, from which peeped many a large gun. As the vessels entered the bay, native official boats put off, and by waving flags and bunches of paper warned the foreigners not to enter the anchorage. These boats were constructed of white deal or cedar, and coppered. They were low and broad, with a sharp prow, from which hung a leash of ropes,—the forepart roofed for the officers. A line of them environed the squadron, as the native authorities alleged, for the sake of keeping away intruders. Next day the vessels moved into the harbour, through a series of fortified islets, and anchored in ten fathoms of water. The hills on both sides bristled with batteries, and near the water were barracks with curtains of blue and white. To the south lay the city, with a river flowing through the centre, and hills covered with foliage spreading away behind. Camellias, azaleas, rhododendrons

were readily recognized on landing, as well as bindweeds, acacias, roses and briars, coltsfoot and trefoil, and in some parts of the country the familiar whitethorn. On a neighbouring island the notes of the thrush and goldfinch were heard, and the birds which appeared on the deck of the vessel dropped a red berry, which when bruised had a delightful perfume, and was pronounced mountain pepper. The vegetables sent on board did not give a favourable idea of Japanese horticulture, or were perhaps intended to give the Britishers a distaste for the country,—a pile of chickweed forming an important item, which Jack speedily lowered over the ship's side. All day long rowed the Japanese boatmen round the steamer to the monotonous tune of *Ahsin yâh, Ahsin yâh*; "*ô-hi-ôh*," exclaimed the officials, as they came on board with a low bow,—an exclamation, says Mr. Tronson, usual, though "without much meaning." The costume of these pale and emaciated functionaries was a dress of wool and silk, a loose pair of trousers, a sword at the girdle, a copper ink-bottle and penholder, and a pipe and tobacco-pouch. They formed a striking contrast to the working men, who were specimens of the pure Mongolian, and whose dress was a simple girdle of blue cotton, with a cross piece attached, and a pair of footless stockings.

On the 4th of October the Japanese Governor received the English Admiral, the centre of the line of junks giving way at the bidding of an official, who sat in a boat with a bundle of blank writs and a spear placed side by side, while over waved an Imperial banner with a white fan in the centre. On landing, the Governor "hoped the Admiral was well, and that his officers were well,—hoped they enjoyed themselves, and *liked the air*." Refreshments then followed, tea and pipes, fruit and sweetmeats; the Governor and the Admiral had a private conference, and the treaty was concluded.

After protecting British interests in the waters of Hong Kong, and hunting for Russian vessels along the northern coasts, the Barracouta returned in December to Japan. The beauty of the valleys opening on either side of the straits attracted the voyagers,—the smilax and bindweed creeping over the rocks, and hanging in festoons over the clear water. Down to the sea rolled cascades from rock to rock, square-sailed boats dotted the water, and beyond the rugged ledges of rock were seen white houses with dark green trees shooting above them. To the south rose up the rocky island of Sada, or Silver Island, once celebrated for its mines. The rocks on the north rise to the height of 3,500 feet, and on the south crest to 4,500. Next come the Gotto Islands, bare and rocky; then a low island, which our navigators take to be the island of Firando, which in 1613 he held with the Dutch. After a day's sail the port of Nagasaki was entered. The treaty was found to be a dead letter, the Chinese officials objecting to a survey of the coast, and keeping a strict watch on the movements of the strangers. The old charts were perfectly useless,—"in one, the coast line of Tartary was misplaced, the Gotto Islands also,—and as for the Kurile Islands, their names and number have been undergoing change continually, varying from 18 to 28 according to different navigators." Permission to land, however, was given on one little islet. Here the curiosity of the British was excited by the articles of manufacture they observed: "delicate workings in gold, silver, and copper,—bronze ornaments in the swords,—highly-finished copper inkstands,—paper of curious texture made from some tree, and which is used for pocket-handkerchiefs, as well as for

writing on,—dresses of a beautiful gauze-like texture, resembling a mixture of silk with alpaca,—and candles made from the berries of the tallow plant." The Japanese had prepared for the strangers two pretty pleasure-houses, fronted with pine bound in with strips of bamboo. The windows were of paper, the ceilings of cedar, and the walls whitened with lime made from sea-shells, and polished smooth as marble,—wooden pillars, stained black, supported the roof. Here the English officers remained in hospitable *durese*, much to the surprise of the Russians, who insisted on the carrying out of *their* treaty, and had landed and taken observations in spite of the Japanese. On the return of the Barracouta to Hakodadi, in the spring of 1855, Mr. Tronson had a better opportunity of examining the town and the people. His first view was the Bath House.—

"We entered a low porch, first putting aside a hanging screening of matting, and passed into a spacious room divided into three compartments. On the right was a dark division, with benches around for resting or smoking upon. A youth sat upon a small table with a cash-box before him for the receipt of bath money; the price for each bath being five copper cash. On the left the apartment retired far back, the floor gradually inclining downwards for about six feet, and again ascending towards a screen; behind which some good people were enjoying the luxury of a warm bath. A channel passes through the room to carry off the water. Near the screened apartment, but exposed to public view, was a broad and shallow bath of cold water in the angle of the double inclined floor. Here men, women, and children squatted down, on issuing from the hot bath, and splashed the cold water over their bodies; they use it unparaphrasingly. They were perfectly naked, and appeared ruddy and refreshed. Nothing abashed by the presence of strangers, the work is carried on vigorously; and the exhibition is not looked upon by the Japanese as being at all indelicate: it may be from an Adam and Eve like simplicity on their part. * * On leaving the baths, they scrub themselves dry with coarse towels, then dress, and leave the establishment, or retire to a small room, where they can be provided with a refreshing cup of tea."

The cleanliness of the houses, and the industry and scrupulous care of the housewives, as well as their hospitality, attract our author's notice, and obtain his commendation. The women are small, fair, graceful, though not pretty,—their hair black, brushed away from the forehead, and gathered in a knot,—the men coarse-featured, and of the Mongolian type. After marriage the women black their teeth with a preparation of iron. There was a general anxiety to learn English and to communicate Japanese. Even among the peasantry this linguistic trait was observable. As the strangers sat by the side of a shed enjoying a cheroot they were joined by a Japanese deliver, who laid down his heavy spade in hope of learning an odd word or two of English:—"Inglese! yes—coat, yes—coat; pipe, yes—pipe." Having repeated the monosyllables a few times, and satisfied himself of the pronunciation, he went on his way rejoicing.

Coal is found on the eastern coast of Yezo; though the Japanese would not inform the sailors of the position of the coal-fields, from fear that they might help themselves. "It was surface-coal; and, from its ligneous structure, of recent formation. It burnt slowly, and with a dead flame, showing a want of bitumen." The Japanese sent it on board in *straw* bags; and though the usual coaling-bags were afterwards supplied, the conservative colliers still persisted in doing as they had done for centuries, and carried coals in the old way.

They do not despise all innovations, however, having already built a pinnacle after a

French model, with sails, spars, &c., exactly after the pattern. The country is a paradise of flowers,—the scent of violets, lily of the valley, and the woodbine perfumed the air,—peonies and hawthorn and wild roses are found on the opposite coast, and now and then the note of the cuckoo is heard. After the toil of the day, the people of Hakodadi recreate themselves in a tea-garden:—

"Entering through a cypress grove, the garden expands into a spacious pleasure-ground, surrounded by trees. Here are grottoes, serpentine walks, and an artificial lake, covered with the floating water-lily, now in bloom; handsome tea-houses were placed at intervals in spots shaded by the willow and sycamore; and on the left side of the garden, the cooking-house and principal tea-house was situated. Here I received, and with the usual polite salutation of '*O-hi-O*,' was invited by the mistress of the house to be seated, and take tea. I made myself quite at home, and exercised my small stock of Japanese words, which became rapidly increased under the tuition of a fair instructress, who, sitting beside me, took care that I pronounced each word. I, in my turn, taught her some English, which she pronounced correctly, and with emphasis. I could not persuade my friends to accept of any present; they were too much afraid of the government spies: one of the women took me by the arm, and leading me to a window, showed me two individuals who had followed my footsteps, and were now within a few paces of the garden. The cooks were busily employed preparing dinner for some expected customers. The same cleanliness which characterises all their operations might be observed in the process of cooking: a stream of water passed through a large trough in the kitchen, and in this fish and vegetables were carefully washed; whilst, on a white deal table, sweetmeats of many descriptions were being prepared. I remained here for an hour; by which time the visitors were growing rather numerous; and, though polite, were rather curious in examining every portion of my uniform. I returned to the town by another route, and met with some messmates, who were just going on board."

Passing through the town the strangers notice the horses in the streets laden with dried fish and charcoal. "The horses were short, stout, nearly all of a dark bay colour, with black tails; their feet shod in thick slippers made of plaited straw, and fastened above the fetlocks with a plait of the same material." Near the shore some large guns were observed, having 1570 engraved upon them, also an Imperial crown with E. R.: two had the Portuguese royal arms raised upon them.

A Japanese social tea-party is amusing, and we may assist at it:—

"We paid a visit to the jolly hostess and the fair dames of the inn—one of whom, by-the-by, said she had looked for my return, and had reared a kitten for me; for which I thanked the fair creature, telling her I should take another opportunity for calling for her present. We pursued our peregrinations through the garden, and suddenly came upon a social party of Japanese ladies and gentlemen at tea in a pretty summer-house. We bowed to them on passing, and as we did not wish to intrude upon their privacy, were about to withdraw, when a young gentleman arose, came towards us, and begged us to enter and partake of some tea. We gladly acceded to his request, and were soon at ease with our new acquaintances. Small square tables of lacquered ware, about a foot and a half in height and six inches square, were placed on the right side of the Japanese; these supported cups of tea, sweetmeats, cakes, and small lacquered bowls of rice and fruit. Four married ladies sat together on one side, and near them an old gentleman; opposite sat a young Japanese officer and two young ladies, one about seventeen years of age, the other about twenty; the latter were very pretty. We little dreamed of seeing such beauties in this retired spot; their skins clear and white as that of a Circassian, with a healthy blush on their cheeks,

which required not the assistance of the rouge-box; finely arched brows, over bright black eyes, which grew brighter when the owners became animated, and were shadowed by long curling eyelashes; noses small but straight, one bordering on aquiline; small well cut lips, surrounded by even rows of teeth of pearly lustre. Their jet black hair was brushed from the sides and back of the head, and fastened in a knot on the top of the head, by a fillet of pale pink silk. The elder was the handsomer of the two, and the chief object of attraction to the young officer; as he frequently gave us an opportunity of observing, by placing an arm round her waist and looking lovingly into her eyes. There was gracefulness in all her attitudes, especially when she took up a guitar at the request of her lover, and played a few airs for us; but the music was rather monotonous and without harmony; at least our dull ears could not detect any. She accompanied herself in a song, in a falsetto tone: a species of whine, not altogether so discordant as that of the Chinese, yet merely bearable from its strangeness. The sister now joined in a duet, one endeavouring to outshout the other. Our elder hosts were in raptures with the performance, and they wondered at our stolidity; but our ears had been accustomed to the music of Grisi and Mario, and could not endure even the finest of Japanese singers. Finding the ladies so obliging, we prevailed upon one to play while the other danced. The performance was peculiar; she went round the apartment, as in a slow waltz, making graceful passes with her hands, and humming an air to herself, smiling most agreeably, and bowing towards us as she went round. They were attired in richly embroidered silk: a loose tunic with wide sleeves, was fastened round the waist by a broad sash of pale pink; a fan was passed through this, and, supporting the back of each lady, was a tricornered flat board, covered with parti-coloured silk. The married ladies were attired in robes of a fabric resembling cashmere, and of a sombre lavender colour. After tea they introduced pipes and some light wine. The Japanese tobacco is very mild and without flavour, so we requested that they would permit us to light cheroots instead, according to our own custom. They examined our uniform minutely, asking the English name of each part of it, and pronouncing each word separately after us."

The bazaar of Japan exhibits a series of native designs:—

"Mats or trays of cedar, beautifully lacquered, of various patterns: some of them representing raised and gilded storks stealing from a marsh to pounce on an unfortunate fish, or a tortoise wending his weary way over a hillock, whilst the moon peeps through a gilded cloud: some of the trays margined by wreaths of bamboo, or the *Pyrus*, or *Camellia Japonica*. Fine egg-shell chinaware, very thin and very expensive; thicker porcelain vases, ink-slabs, Japan ink, and pencils. Mariners' compasses of many sizes, with sun-dials: the workmanship of these articles might vie with the best produced by the manufacturers of Birmingham; the needle on a pivot pointed to the points of the compass, which were carved on a circle of polished white metal, the space in which it revolved being glazed; it was inclosed in a small copper box, with hinge and catch; the upper lid of which, when thrown back, displayed a circular cavity with a central pivot, surrounded by a rim similar to that around the needle. When closed it could be suspended by a copper loop from any part of the dress. One purchased by me, when compared with the standard compass of the Barracouta, was perfectly correct. Small tinseled household josses, large trays, tobacco-pipes and pouches, picture-books, dolls and Japanese sandals, were in abundance. The most singular articles were oiled paper coats, made from the bark of a species of mulberry. Sheets of this paper are cut by a pattern to the shape of a coat or cloak, stitched or gummed together, oiled and painted—that is, the outer layer, for it is double—black or green; the inner layer or lining is merely oiled. These coats are very durable so long as they are preserved from nails, sharp stones, or branches of trees; which rip them up as so much tissue paper."

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The Japanese are remarkably good tempered. The author never saw even an official lose his temper; and though the strangers were watched, they were always well treated.

Upon the government of the country Mr. Tronson was not able to learn much, beyond the fact that there are two rulers of the Empire:

"One, the Spiritual chief, leads a life of seclusion in his palace at Miaco, taking no part in state affairs, unless as far as relates to ecclesiastical matters, or in the selection of a new temporal ruler. He never leaves the precincts of the palace, and when breathing the pure air in his gardens, no vulgar eye can look upon him. The clothes which he wears are daily renewed, the cup from which he drinks, the bowl containing his meals, or the porcelain plates bearing fruit and sweetmeats on his table, are never used again, everything must be new; the old, or rather the once-used, articles are smashed in pieces, lest common mortals should use them. The other, or more important personage, the secular Emperor, or principal General of the realm, resides at Jeddo, the true seat of government, whence all laws are promulgated, and proclamations issued to every part of Japan. He rejoices in many titles, the principal ones being *Kubo* and *Ziogoon*. He leads a most active life, and is assisted in the government by the rulers of provinces, who are princes, paying heavy tributes and frequent visits to Jeddo; some members of the princes' family remaining in the city as hostages for the faithful conduct of the provincial governors. Under these there are deputy-governors, officers of many grades, and official spies sent from Jeddo. The *Ziogoon* receives in person ambassadors from foreign powers, and makes himself conversant with the most minute circumstances affecting the welfare of the empire."

We might accompany the author in his survey of the coast of Tartary, in his views of the Amoor river, and the other points; but we have done enough to show the character and attractions of this extremely interesting work.

The Life of General Garibaldi. Written by Himself. With his Sketches of his Companions in Arms. Translated by Theodore Dwight. (Low & Co.)

Mr. Dwight has translated an interesting and curious narrative by the patriotic Sindbad of Italy. It is all wandering and adventure. Both the life and the writings of Garibaldi have been of the romantic order. He is great in battles and ejaculations. Hence the book is, in style, somewhat melo-dramatic. But there seems no reason to pronounce it an exaggeration. The rough, brilliant, brave Italian, at once sailor and soldier, has run a career of dashing enterprise, and his story was well worth telling. We shall touch only on the earlier episodes, since to these the autobiographical portion of the volume before us is confined.

Garibaldi is the son of a sailor, and was born at Nice. With characteristic simplicity, he assures us that his father and mother were the best in the world,—that as a child he wept for hours because he had broken the leg of a grasshopper,—and, as a boy, saved a poor woman from drowning; that, when at school, he resolved, with several comrades, to escape, and launched out to sea in a stolen boat, and that, at length, he obtained his heart's desire when he stepped on the deck of a vessel with a Ligurian crew, sailing to Rome, to all the Mediterranean ports, and the coasts of Russia, but, in the meanwhile, imbibing revolutionary doctrines:—

"The speedy consequence of my entire devotion to the cause of Italy was, that on the 5th of February, 1834, I was passing out of the gate of Lanterna, of Genoa, at seven o'clock in the evening, in the disguise of a peasant—a *proscript*. At that time my public life commenced; and, a few days

after, I saw my name, for the first time, in a newspaper; but it was in a *sentence of death*!"

Then, after some months, he went to Rio, and met with his future companion in arms, Rosetta. They agreed that neither had been born a merchant. Therefore they determined, the province of Rio Grande having risen for liberty, to volunteer in the good cause, so, in a garopara, with twenty comrades and a Republican flag flying, Garibaldi started to take part in a war of independence. What manner of warfare it was we shall see:—

"We sailed until we reached the latitude of Grand Island, off which we met a *sumaca*, or large coasting boat, named the *Luisa*, loaded with coffee. We captured her without opposition, and then resolved to take her instead of my own vessel, having no pilot for the high sea, and thinking it necessary to proceed along the coast. I therefore transferred everything from the *Mazzini* on board the *sumaca*, and then sunk the former."

They struck the shore within view of the vast pampa, with its myriads of oxen and horses, and, coasting along, enjoyed a desperate and victorious fight with an armed government vessel. In this engagement Garibaldi was first wounded. Shortly afterwards he was taken prisoner, tortured, and kept for a considerable time in durance. Still the conflict raged, and, upon being restored to freedom, he was in arms again, hovering among the islets and lagoons with a company of gallant adventurers. Privateering against the Imperialists, with occasional landings and armed picnics, formed the staple of a merry life, now and then tarnished with a little bloodshed. Once, when the launches were under repair, the Garibaldi band was besieged in a lonely house:—

"In vain did they attempt to press us more closely, and assemble against the end walls. In vain did they get upon the roofs, break them up and throw upon our heads the fragments and burning thatch. They were driven away by our muskets and lances. Through loopholes, which I made through the walls, many were killed and many wounded. Then, pretending to be a numerous body in the building, we sang the republican hymn of Rio Grande, raising our voices as loud as possible, and appeared at the doors, flourishing our lances, and by every device endeavouring to make our numbers appear multiplied."

Conquerors again! They dragged their flotilla over a neck of land fifty-four miles in breadth, the vessels being placed on wheeled frames, drawn by nearly 200 oxen. Thus they reached the shores of Lake Tramandai, where a terrible storm wrecked some of the boats, and drowned sixteen of the party:—

"In vain I looked among those who were saved, to discover any Italian faces. All my countrymen were dead."

The province which they were now approaching had, fortunately, risen in revolt on the announcement of their extraordinary arrival, so that they were well received and liberally entertained. Here occurred a romantic incident. Garibaldi, though a fighting man in a land of strife, bethought himself of matrimony. This is how it fell out:—

"I one day cast a casual glance at a house in the Burra, (the eastern part of the entrance of the Jayuna,) and there observed a young female whose appearance struck me as having something very extraordinary. So powerful was the impression made upon me at the moment, though from some cause which I was not able fully to ascertain, that I gave orders and was transported towards the house. But then I knew of no one to whom I could apply for an introduction. I soon, however, met with a person, an inhabitant of the town, who had been acquainted with me from the time of arrival. I soon received an invitation to take coffee with his family, and the first person who entered was the lady whose appearance had so mysteriously but irresistibly drawn me to the place. I saluted her; we were

soon acquainted; and I found that the hidden treasure which I had discovered was of rare and inestimable worth. But I have since reproached myself for removing her from her peaceful native retirement to scenes of danger, toil and suffering. I felt most deeply self-reproach on that day when at the mouth of the Po, having landed, in our retreat, from an Austrian squadron, while still hoping to restore her to life, on taking her pulse I found her a corpse, and sang the hymn of despair. I prayed for forgiveness, for I thought of the sin of taking her from her home."

The rest of the lady's story is soon told. She accompanied her husband in his dangerous adventures, fought by his side on sea and land, received a ball through her hat, which cut off a tress of her hair, and travelled alone from Caritabani to Lages, sixty wild miles:—

"Anna passed that dangerous way by night; and, such was her boldness, that the assassins fled at the sight of her, declaring that they had been pursued by an extraordinary being. And, indeed, they spoke the truth: for that courageous woman, mounted on a fiery horse, which she had asked for and obtained at a house on her way where it would have been difficult for a traveller to hire one, she galloped, in a tempestuous night, among broken, rocky ground, by the flashes of lightning. Four of the enemy's cavalry, who were posted on guard at the river Canvas, when they saw her approaching, were overwhelmed with fear, supposing it to be a vision, and fled. When she reached the bank of that stream, which was swollen by the rains to a dangerous mountain torrent, she did not stop or attempt to cross it in a canoe, as she had done when passing it a few days before in my company, but dismounting, she seized fast hold of the tail of her horse, and, encouraging him with her voice, he dashed into the water and swam, struggling through the foaming waves, dragging her with him. The distance which she had thus to pass was not less than five hundred paces, but they reached the opposite shore in safety."

Four days' hard riding, and only a cup of coffee. Flying with her husband from the Austrian army, after the great French treason of 1849, she landed with him at Meoda, and died exhausted on the beach.

After his marriage, Garibaldi pursued his war against the Imperialists, his little schooner engaging with success a Brazilian man-of-war. The battles fought by land were often bloody and protracted, the enemy being in superior numbers, with more regular resources:—

"The corps of Free Lancers, being entirely dismounted, were obliged to supply themselves with wild colts; and it was a fine sight, which was presented almost every day, to see a multitude of those robust young black men leaping upon the backs of their wild couriers, and rushing across the fields like a thunderstorm. The animal used every exertion to gain his freedom, and to throw off his hated rider; while the man, with admirable dexterity, strength, and courage, continued to press him with his legs, drawing in his feet against his sides like pincers, whip and drive him until he at length tired out the superb son of the desert."

Near Santa Cruz, at San Gabriel, Garibaldi built a cottage, close to head-quarters, and tried the taste of peace. But it was uncongenial; he must rove, both to exhilarate himself and to "improve his circumstances":—

"And here I took up the business of a cattle-drover, or *trappiere*. In an Estancia, called the Corral del Piedras, under the authority of the Minister of Finance, I succeeded in collecting, in about twenty days, about nine hundred cattle, after indescribable fatigue. With a still greater degree of labour and weariness they were driven towards Montevideo. Thither, however, I did not succeed in driving them. Insuperable obstacles presented themselves on the way, and, more than all, the Rio Negro, which crossed it, and in which I nearly lost all this capital. From that river, from the effects of my inexperience, and from the tricks of some of my hired assistants for managing the drove of animals, I saved about five hundred of the

cattle, which, by the long journey, scarcity of food, and accidents in crossing streams, were thought unfit to go to Montevideo. I therefore decided to 'cuercer' or 'leather' them,—that is, to kill them for their hides; and this was done. In fact, after having passed through indescribable fatigue and troubles, for about fifty days, I arrived at Montevideo with a few hides, the only remains of my nine hundred oxen. These I sold for only a few hundred dollars, which served but scantily to clothe my little family."

The Oriental Republic gave him employment as commander of a small squadron to fight against Rosas in the waters of Corrientes, an allied province:—

"I was to go up the Parana to Corrientes, pass over a distance of more than six hundred miles, between two banks occupied by the enemy, where I would be unable to anchor, unless at islands and desert places."

The results of the expedition proved ruinous, "whether through ignorance or malignity"; but there was spirited fighting at the Parana. Garibaldi's narrative, at this point, becomes admirable. Afterwards, at Colonia, he met a being after his own heart, a Martirero:—

"The 'Martirero' is a type of independent man. One of them often rules over an immense extent of country in that part of South America, with the authority of a government, yet without laying taxes, or raising tribute: but he asks and receives from the inhabitants their good will, and what is needful to his wandering life. He demands nothing but what is necessary; and his wants are limited. A good horse is the first element of a Martirero. His arms, usually consisting of a carbine, a pistol, a sword and his knife, which are his inseparable companions, are things without which he would think he could not exist. If it is considered that from the ox he obtains the furniture of his saddle; the 'Mancador,' with which to bind his companion to the pasture; 'Mancoas,' to accustom him to remaining bound and not to stray; the 'Bolas,' which stop the bagual, or wild horse, in the midst of his fury, and throw him down, by entangling his legs: the 'Lazo,' not the least useful of his auxiliaries; and which hangs perennially on the right haunch of his steed; and finally the meat, which is the only food of the Martirero;—if all these are borne in mind, in the forming and use of which the knife is indispensable, some idea may be conceived of how much he counts on that instrument, which he also employs, with wonderful dexterity, in wounding and cutting the throat of his enemy."

These "monarchs of the knife" were of service to the Republican party. When the struggle was over Garibaldi settled in Montevideo until 1848, when he embarked for Italy, after which a new period in his life began, but its events are not detailed in his autobiography. We will only quote from Mr. Dwight's supplementary chapter one passage of personal reminiscence of a first interview with the famous Italian:—

"He has a broad and round forehead; a straight and almost perpendicular nose, not too small, but of a delicate form; heavy brown moustaches and beard, which conceal the lower part of his face; a full, round chest; free and athletic movements, notwithstanding ill health, and a rheumatism which disables his right arm; a full, dark eye, steady, penetrating and pensive, but mild and friendly; an easy, natural, frank and unassuming carriage, with a courteous nod and a ready grasp of the hand, as a recognition of one introduced by his friend, Forst. Such was Garibaldi, as he appeared at the first glance, and before he had time to speak. His first words were uttered in a tone corresponding with the courtesy of his movements and the glance of his eye; while the freedom of his utterance, and the propriety and beauty of his language, drew all my attention from his form and features, to the sentiments he expressed and the facts he mentioned. To my surprise, I found my thoughts turned, in part, from the fields of battles, the Siege of Rome, and the sortie of San Marino, to the principles of the Italian Revolution, and the true doctrines of

Christianity, perverted by the enemies of Italian liberty. The cruelties of Popery—its degrading tendency—its duplicity, hypocrisy, idolatry and atrocities—its history, desperate condition, and inevitable ruin—were treated by him in rapid succession, with the clearness of a theologian and a statesman combined, and in language which united, in a peculiar degree, propriety, beauty, and force. And all this was done without an appearance of the slightest effort. He did not hesitate, for an instant, for an idea or for a word; and it was self-evident that he spoke under the combined influence of feelings fully decided, a clear judgment fully convinced, and both in perfect harmony. No man, I thought, could listen to him, even for a few moments, without the certain conviction, not only that he spoke in accordance with his convictions, but under the direct, imperative, and solemn direction of his conscience."

So says M. Mazzini also, and history will repeat it.

Portuguese Bibliographical Dictionary—[*Dicionario Bibliographico Portuguez, &c.*] By Innocencio Francisco da Silva. Vol. I. (Lisbon, National Printing-Office.)

"OFTEN," says Simonde de Sismondi, "in a library of 100,000 volumes, collected at great expense, not a single Portuguese book is to be found." This was said of the Continent,—there was probably never an English library of any great extent which did not contain at least a Camoens. But when we consider the close connexion of England and Portugal, in peace and war, for the last two centuries, it is certainly surprising that the study of Portuguese literature has been so little cultivated by English scholars. When the names of Mickle, Southey, and Adamson have been enumerated, what name of any consequence remains to add to the three? Had Southey ever completed his projected History of Portuguese Literature, it is probable that he might have brought the study in fashion,—for the little sketch of the subject, which he gave in an article in the second number of the *Quarterly Review*, is one of the best essays he ever wrote, and is in high esteem among the Portuguese themselves, by whom it was translated as a separate publication, and publicly read in a session of the Academy. At present, the only Histories of sufficient extent that we possess are Thomas Roscoe's translation from the French of Simonde de Sismondi and Thomasina Ross's from the German of Bouterwek.

It may perhaps be thought that this long neglect of the literature of Portugal is a proof that it contains little or nothing to reward attention; and we certainly cannot assent to the opinions of native enthusiasts, who, like Freire de Carvalho, in his recent 'Ensaio sobre a Historia Litteraria de Portugal,' talk of placing the literature of the country on a level with that of the most cultivated nations of Europe. It has laboured under peculiar disadvantages. For a long period it was a common practice for the best writers of Portugal to make use of the kindred language of Spain in their more ambitious compositions; and there was a still longer period, in which the Jesuits and the Inquisition succeeded, almost to their wishes, in crushing the intellect of the country beneath a sway which in Portugal was singularly leaden. The biographies of the poets and men of genius of the land of the *Lusiad* are remarkably sad and saddening. All know that Camoens lived poorly and miserably, as his epitaph says, and died in an hospital; but his fate was enviable compared with that of others. Garam, the eminent lyricist, withered and died in the dungeons of the Inquisition.—Francisco Manuel, who was in old age the friend of the young Lamartine, only escaped the same fate by a pre-

cipitate flight, which was the beginning of a life-long exile.—Antonio José, the Portuguese Plautus, as he was called, the most eminent comic dramatist of Portugal, actually perished at the stake. It is a relief in the literary history of Portugal to turn to those who only suffered from poverty, not persecution. This was the lot of the charming Nicolao Tolentino de Almeida, whose delightful *quintilhas* cheer the heart like bursts of sunshine, and the brilliant improvisatore, Barbosa du Bocage, who, on one occasion, crossed the path of the English millionaire, Beckford of Fonthill. The most eminent Portuguese poet of our own times, Almeida Garrett, once fought as a common soldier against the usurpation of Don Miguel, though he died a minister and a viscount. His is a name that ought to have a peculiar interest in English ears; since the poet was partly of English, or more strictly of Irish descent, was a warm admirer of English literature, and imitated Moore, Wordsworth, and Walter Scott in poems, some of which first saw the light in England, and placed their author at the head of the modern literature of Portugal.

Enough has been said to show that the literary history and literary biography of Portugal have points of interest. We are glad to perceive that an inclination is beginning to show itself among the Portuguese to investigate their own literary annals more than they have hitherto done; and thus to furnish foreigners with the means of studying them to advantage. Within the last few years the two Figueiras, uncle and nephew, have published, the one the 'Bibliographia Historica Portugueza,' a classed catalogue of the works on the national history in the national language,—the other a 'Catalogo dos Manuscritos Portuguezes existentes no Museu Britannico,' a critical list of the Portuguese manuscripts existing in the British Museum. Da Costa e Silva commenced the publication of a 'Biographico-Critical Essay on the best Portuguese Poets' on so large a scale that the ten octavo volumes which have already appeared leave it imperfect. An 'Essay on the Literary History of Portugal' has been issued by Freire de Carvalho, and 'Outlines of a Sketch of Portuguese Literature,' by José Silvestre Ribeiro. Last, and not least, but greatest, comes the 'Bibliographical Dictionary' at the head of our article.

The Portuguese were already in possession of a very extensive work of this kind in the 'Bibliotheca Lusitana Historica, Critica e Chronologica,' of Diogo Barbosa Machado, published, in four folio volumes, between 1741 and 1759. This is a bibliographical and biographical dictionary of Portuguese authors, on the same plan as Nicolas Antonio's 'Bibliotheca Hispana, Nova et Vetus,' compiled about sixty years before. Antonio, who flourished in the seventeenth century, included Portugal in his notion of Spain, and his whole work was only of about the same dimensions as Machado's, which took but a single province of his empire. The Portuguese had, therefore, the advantage of avoiding the extreme compression which deprived the Spaniard of the opportunity of being otherwise than dry; and he also gave himself the advantage of employing the national language, instead of cramping himself to relate modern biographies in Latin. The main faults that are objected to him are his frequent introduction of the names of persons, whose only claim to the honour of authorship was that of having written official documents or familiar letters, a frequent inaccuracy in the statement of dates and minor particulars, and a want of critical power. Another censure that has been cast upon him will have to be mentioned

further on. But there is no doubt that, all drawbacks considered, the 'Bibliotheca Lusitana' of Machado was a benefaction to his country and to all literary Europe; and it is matter of serious regret that a bibliographical work which ought to find a place in every public library should itself have become a bibliographical rarity. Owing to the destruction of a large number of copies of the third volume, it is difficult to acquire a complete set. We are afraid that Mr. Adamson's copy perished in the calamitous conflagration of his library at Newcastle; and, except at the British Museum, we know of none in London.

The new work of Senhor Da Silva is in some degree complete in itself, in some degree supplementary to that of Barbosa Machado. He takes up Portuguese literature from its earliest days, and brings it down to our own; but he takes the liberty of omitting some authors, whom he considers of no interest, and as having already been sufficiently described by his predecessor. As Horace Walpole was deterred from forming a complete collection of English portraits by the reflection of the host of Methodist preachers, whose visages it would be necessary to include, Da Silva has been deterred from completing his Portuguese Bibliography by a horror of having to chronicle the theological quartos of the seventeenth century, which are utterly destitute of any recommendation in matter, manner, or language. To have a complete Portuguese Bibliography, therefore, it will still be necessary to possess the four folios of Machado as well as the—how many?—octavos of Da Silva. Of the length to which the work will extend, the author vouchsafes no information. It is alphabetical, and the volume before us, a goodly octavo of 400 closely printed pages, gives only the letters A and B, of which A occupies 320 pages and B the remainder. Calculating on the basis supplied by the work of Machado, the new work will extend to half-a-dozen volumes, at least. The letter A is in both of unusual length, from the number of Antonios among Portuguese authors, that name alone occupying 224 out of the 300 pages devoted by Da Silva to letter A. Nicolas Antonio was bitterly censured at the close of the seventeenth century by all non-Peninsular bibliographers for having chosen to adhere to the antiquated practice of arranging his authors under the alphabetical order of their Christian instead of their surnames; much surprise was expressed at the perversity of Machado in following his example; but what is to be said to Senhor Da Silva, who, in the second half of the nineteenth century, follows up the same practice, and coolly remarks, that "some persons" would wish to see him adopt the order of surnames, but that, "begging their pardon," he sees no sufficient reason for "altering the method followed till now by our bibliographers, and which is certainly the best adapted to national habits and established practice"? The passage takes the reader by surprise, for in the rest of his prefatory matter the author manifests intelligence and judgment; and it might reasonably have been expected that if he had chosen, in the face of the general practice of Europe, to follow up a system of which the inconvenience is obvious, and the merits hard to discover, he would have been able to assign some better motive for his conduct than a mere reverence for routine. We are perfectly aware that some few reasons exist for the practice in Portuguese which do not apply in English or French,—such, for instance, as that many of the Portuguese authors are friars, who by the constitution of their order drop their surnames and assume an appellation such as Antonio of the Immaculate Conception,

or Manuel of the Lord's Supper, in which the Christian name forms the only tangible part for the cataloguer to seize. These cases, however, might easily have been met by the rule adopted in the Catalogue of the British Museum, which prescribes that where no surname occurs in an appellation, the Christian name shall, for want of a better, be taken. There is a wide difference between taking it by preference and taking it by necessity. The Portuguese names are so remarkable for length and intricacy, that it would be an act of charity on the part of a native bibliographer to assist the perplexity of his foreign colleagues by pointing out which among the many is the actual name. Take, for instance, the case of the late Portuguese ambassador to London, the Count de Lavradio, whose name, as given in Da Silva (page 83), is Antonio de Almeida Portugal Soares Alarcão Mello Castro Ataíde Eca Mascarenhas Silva e Lencastre,—a name terrible to cataloguers.

Senhor Da Silva promises at the end of his work an Index of Surnames, such as is given by Machado, and will thus, when the book is completed, but not before, supply a clue to the perplexity he has created. We trust he will also imitate his predecessor by adding various other indexes, of a nature so valuable that it is matter of surprise their adoption has not been more general. How obviously useful would be a local index to such a book as Wood's 'Athenæ Oxonienses,' pointing out which of his *dramatis personæ* were natives of Wiltshire and which of Devonshire,—an official index to show which of them had been Masters of the Rolls and which Bishops of Winchester, &c. The practice has lately begun of adding alphabetical indexes to alphabetical cyclopedias; but surely the art of index-making is still in its infancy.

In the matter of the Christian names we cannot but think that Senhor Da Silva has fallen into a serious error of judgment; in most others his principles and practice command our assent and approbation to such a degree that we congratulate Portugal on its good fortune in having found so excellent a bibliographer. His Dictionary being bibliographical, as well as biographical, he inserts notices of anonymous works, of periodical publications, &c., as well as of works that bear the names of authors,—a point in which he differs, greatly to his reader's advantage, from M. Quérard in the 'France Littéraire.' Instead of confining himself to giving merely the dry titles of books, he gives what may be called their biography also, a short history of their career, illustrated with biographical and critical matter, where there is any worthy of record,—and thus his articles may be read for amusement as well as consulted for information. His accuracy appears to be exemplary, and he is perhaps a little too severe on the want of it in those who have preceded him,—but he has the excellent quality of frankly confessing where he is ignorant, or where his information is defective. He has also, it appears, the unusual, and indeed heroic, virtue of being able to take advice. It was not till his work was far advanced that it was suggested to him how much more valuable it would render his work to insert modern Brazilian as well as Portuguese authors,—and the suggestion has been adopted and cordially acted on. The colony is already more important than the mother-country in more respects than one, and will probably become so ere long in a literary point of view, owing in some degree to the active literary tastes of the present Emperor. A glorious future for the language of Camoens appears to be opening in the tropics.

One of the faults of Senhor Da Silva's work

is, that he is too chary of information respecting himself. He favours us indeed with a portrait as a frontispiece, in which we see a gentleman of handsome appearance and fashionable costume, with a pair of spectacles in one hand and a pen in the other,—and, by the prefatory matter, we learn that he is about five-and-forty years of age, and has been engaged about twenty years in collecting the materials for his work, which has been carried on in the intervals of leisure left him from "daily and active service in a subordinate office in a public establishment, perhaps one of the most laborious of all those in the capital." For the publication of the work, which was too voluminous and expensive to enlist a publisher with the hope of gain, he had recourse to the patronage of the Portuguese Government, which took it under its protection, and ordered it to be printed at the national press. The execution of the printing is very good, and the whole work is a credit to the country.

There is scarcely a single article of the many which we have examined which does not contain new and valuable information. That on Antonio José da Silva, the Portuguese Plautus, whom we have already mentioned, may serve as an instance. There are two notices of Antonio José in Machado's 'Bibliotheca Lusitana,'—one in the first volume, published in 1741,—the other in the last, or supplementary, volume, published in 1759. These articles mention that he was a native of Rio de Janeiro, that he studied at Coimbra, that he practised as an advocate at Lisbon, that he "had a genius for comic poetry, in which he composed various works, which were received with the applause of the spectators,"—and also that he "died on the 19th of October 1739";—but there is not a word to say that the death he suffered was that of being burnt at an *auto-da-fé*. Twenty years after Antonio José's death, Barbosa Machado thought it expedient to suppress that fact. The works of him who underwent this tragic fate were repeatedly published, under the title of the 'Teatro Comico Portuguez,' but the name of the author was never given; they were only darkly alluded to by the play-going public as "the works of the Jew." Judaism was the unpardonable crime of the unfortunate dramatist. Jewish families had at one time settled in Brazil, tolerated by the Dutch heretics, who, in the seventeenth century, had nearly conquered the country. When the Portuguese were again the masters, Judaism could no longer be openly professed, and those who were suspected of it were strictly watched. Antonio José was born at Rio de Janeiro, in May 1705. In 1712 his mother was suspected of Judaism, and the whole family was sent to Europe to purge off the stain. At an *auto-da-fé*, in 1713, she was "publicly reconciled," by abjuration, and for a time the family seems to have been left in peace. The son studied, as we have mentioned, at the University, and, afterwards, together with his father, practised as an advocate. A second storm burst in 1726, when Antonio José was himself accused of Judaism; and one of the accusations brought against him was, that in the tortures he underwent he called in his agony on the name of God, instead of the Virgin Mary. He escaped with a public abjuration, while his mother was also allowed to abjure a second time. It was after this first taste of the dungeons of the Inquisition that he became known as a comic dramatist, and his great power consisted in a vein of broad humour which excited irrepressible bursts of laughter. In a play, however, on the subject of Amphitryon, he put in the mouth of one of his characters, an innocent captive in a dungeon, some verses which

are supposed to have excited the animosity of the Inquisition, and which have a sad applicability to his own fate. A third time, in 1737, he was seized by the Inquisition, together with his wife and mother,—his father, fortunately for himself, had died, at the age of eighty, the year before. The fate of the three accused is recorded in the official "List of the persons who were condemned in the public *Auto-da-Fé* which was celebrated in the church of the Convent of St. Domingo, at Lisbon, on Sunday the 18th of October 1739, during the Inquisitor-Generalship of Cardinal Nuno da Cunha." The wife and mother were condemned to "imprisonment at will," which was probably imprisonment for life,—the dramatist, though it is said the king himself interceded in his favour, was burnt alive. The prison of the Inquisition at Lisbon is now happily destroyed, and on part of its site stands a private theatre, at which some of the plays of Antonio José have been acted, with laughter and applause. His fate has itself been made the subject of a drama, 'The Poet and the Inquisition,' by Senhor Magalhaens, a Brazilian author.

In his article on Antonio José, Senhor da Silva gives numerous minute corrections of previous statements as to his life in native and foreign authors. He also refers to several biographies of him that have recently appeared, in particular that of Senhor Varnhagen, the Brazilian son of a German father, who is now the Brazilian Envoy at Madrid, and who, in his 'Florilegio da Poesia Brasileira,' and elsewhere, has made numerous valuable contributions to Portuguese literature. It is from Varnhagen's Life that we have taken some of the particulars given above. Da Silva points out also a circumstance that had escaped Varnhagen and all previous inquirers. It was supposed that in the 'Teatro Comico Portuguez,' containing the works of "The Jew," his name did not at all appear, having been suppressed by order of the Inquisition. Da Silva has found that in a copy of verses printed in them the first letter of the last two verses forms an anagram of "Antonio Joseph da Silva." Simonide de Sismondi states in his History that the unfortunate dramatist was burnt at the last *auto-da-fé* in Portugal; but our biographer corrects him with the information that the last was not in 1739, but in 1761. In Spain, as we find in Pastor Diaz's 'Galeria de Españoles Celebres,' a schoolmaster named Ripoll was burnt as a Deist at Valencia, in 1826, during the ministry of Calomarde.

We shall look with impatience for the continuation of this valuable work,—a copy of which should be ordered for every public library.

A History of the City of Dublin. By J. T. Gilbert. Vol. III. (Dublin, M'Glashan & Gill; London, J. R. Smith.)

In January we reviewed Mr. Gilbert's second volume. We have now before us the third of a series, which will be brought to a conclusion with one more volume, and, we hope, a copious index, lacking which the work will be next to valueless to topographical and antiquarian students.

In this third portion of Mr. Gilbert's labours, he accompanies the reader through localities in which will no longer be found the movement, frolic, splendour, or vices of former days. This is not to say that the respective districts are without action, gaiety, show, or vices. But all of these have suffered some degree of change; and, in not a few cases, the change is altogether for the better.

This last fact tempers in some degree the melancholy which is impressed on the reader who wanders through ancient streets and man-

sions, from which have departed their choicest, and sometimes nastiest, spirits. Looking through this book is like standing by the Grand Canal and gazing on the old pretentious and classical portico of the Portobello Hotel. No gay and crowded barges now float upon the waters, and no crowds, setting foot ashore, flock hurriedly, noisily, and joyously, on mirth or business intent, to that once most showy of hotels. The caravanserai is there, but Mr. Brulgruddery's "Dun Cow," on Muckslush Heath, is not more deserted. The planking, where windows once let in the light, looks like the coffin-boards of the old Portobello jollity. But the invalid is not yet quite defunct. The dignity, indeed, is out of him, but there is some little spirit in him yet, and though you would mount the steps, and call for claret in vain, a turn round to a side-door will bring amateurs face-to-face with the genius of Innishowen, and of his foreign cousins, Geneva, Cognac, and Jamaica rum. All the glory of the house is in the past, but it stands, or did very recently stand, in hopes of better days. Like a history of this once busy, rollicking house, is this record of many of the streets which are not very distant from it. Generally speaking, the record speaks of a brightness that has long since faded; but the city has kept a better dignity than the hostelry: and Dublin will yet enjoy, we trust, a long course of commercial prosperity, social felicity, and that pleasant ease which arises from money well placed, and substantial revenues paid quarterly.

Mr. Gilbert's method of compilation renders it a difficult task to make selection of original passages from his volume. His manner is, to enter a street, announce where he is, and then, summoning around him all who have said, sung, or written anything interesting or amusing, touching the locality and its indwellers, he ceases to speak aught himself, but bids his company repeat all that they have said, sung, or written before, in illustration of the place and its notabilities.

Here we are, having passed through Nassau Street, where the old actor, Isaac Sparks, presided a century and a quarter ago over a tavern tribunal, with the title of "Right Comical Lord Chief Joker of the Court of Nassau," and we enter Molesworth Street, in illustration of which we have the following, the date of which is of the first half of the last century:—

"The late Earl of Rosse," says a writer of the middle of the last century, "was, in character and disposition, like the humorous Earl of Rochester; he had an infinite fund of wit, great spirits, and a liberal heart; was fond of all the vices which the *beau monde* call pleasures, and by those means first impaired his fortune as much as he possibly could do; and finally, his health beyond repair. * * Some asserted, that he dealt with the Devil; established a Hell-fire Club at the Eagle Tavern on Cork-hill.—Be it as it will, his Lordship's character was torn to pieces everywhere, except at the Groom Porter's, where he was a man of honour; and at the taverns, where none surpassed him in generosity. Having led this life till it brought him to death's door, his neighbour, the Rev. John Madden [Vicar of St. Anne's and Dean of Kilmore], a man of exemplary piety and virtue, having heard his Lordship was given over, thought it his duty to write him a very pathetic letter, to remind him of his past life, the particulars of which he mentioned, such as profligacy, gaming, drinking, rioting, turning day into night, blaspheming his Maker, and, in short, all manner of wickedness; and exhorting him in the tenderest manner to employ the few moments that remained to him, in penitently confessing his manifold transgressions, and soliciting his pardon from an offended Deity, before whom he was shortly to appear. It is necessary to acquaint the reader, that the late Earl of Kildare was one of the most pious noblemen of the age, and in every respect a

contrast in character to Lord Rosse. When the latter, who retained his senses to the last moment, and died rather for want of breath than want of spirits, read over the Dean's letter (which came to him under cover), he ordered it to be put in another paper, sealed up, and directed to the Earl of Kildare: he likewise prevailed on the Dean's servant to carry it, and to say it came from his master, which he was encouraged to do by a couple of guineas, and his knowing nothing of its contents. Lord Kildare was an effeminate, puny little man, extremely formal and delicate, inasmuch that when he was married to Lady Mary O'Brien, one of the most shining beauties then in the world, he would not take his wedding gloves off to embrace her. From this single instance may be judged with what surprise and indignation he read over the Dean's letter, containing so many accusations for crimes he knew himself entirely innocent of. He first ran to his lady, and informed her that Dean Madden was actually mad; to prove which, he delivered her the epistle he had just received. Her Ladyship was as much confounded and amazed at it as he could possibly be, but withal observed the letter was not written in the style of a madman and advised him to go to the Archbishop of Dublin [Dr. John Hoadly] about it. Accordingly, his Lordship ordered his coach, and went to the episcopal palace, where he found his Grace at home, and immediately accosted him in this manner: 'Pray, my Lord, did you ever hear that I was a blasphemer, a profligate, a gamster, a rioter, and everything that's base and infamous?'—'You, my Lord,' said the Bishop, 'every one knows that you are the pattern of humility, godliness and virtue.'—'Well, my Lord, what satisfaction can I have of a learned and reverend divine, who, under his own hand, lays all this to my charge?'—'Surely,' answered his Grace, 'no man in his senses, that knew your Lordship, would presume to do it; and if any clergyman has been guilty of such an offence, your Lordship will have satisfaction from the spiritual court.'—'Upon this, Lord Kildare delivered to his Grace the letter, which he told him was that morning delivered by the Dean's servant, and which both the Archbishop and the Earl knew to be Dean Madden's handwriting. The Archbishop immediately sent for the Dean, who, happening to be at home, instantly obeyed the summons. Before he entered the room, his Grace advised Lord Kildare to walk into another apartment, while he discoursed with the gentleman about it, which his Lordship accordingly did. When the Dean entered, his Grace, looking very sternly, demanded if he had wrote that letter?—The Dean answered, 'I did, my Lord.'—'Mr. Dean, I always thought you a man of sense and prudence, but this unguarded action must lessen you in the esteem of all good men; to throw out so many causeless invectives against the most unblemished nobleman in Europe, and accuse him of crimes to which he and his family have ever been strangers, must certainly be the effect of a disordered brain: besides, sir, you have by this means laid yourself open to a prosecution in the ecclesiastical court, which will either oblige you publicly to recant what you have said, or give up your possessions in the Church.'—'My Lord,' answered the Dean, 'I never either think, act, or write anything, for which I am afraid to be called to an account before any tribunal upon earth; and if I am to be prosecuted for discharging the duties of my function, I will suffer patiently the severest penalties in justification of it.'—And so saying, the Dean retired with some emotion, and left the two noblemen as much in the dark as ever. Lord Kildare went home, and sent for a proctor of the spiritual court, to whom he committed the Dean's letter, and ordered a citation to be sent to him as soon as possible. In the mean time the Archbishop, who knew the Dean had a family to provide for, and foresaw that ruin must attend his entering into a suit with so powerful a person, went to his house, and recommended him to ask my Lord's pardon, before the matter became public.—'Ask his pardon,' said the Dean, 'why the man is dead!'—'What! Lord Kildare dead?'—'No, Lord Rosse.'—'Good G-d,' said the Archbishop, 'did you not send a letter yesterday to Lord Kildare?'—'No, truly, my Lord, but I sent one to the unhappy Earl of Rosse,

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who was then given over, and I thought it my duty to write to him in the manner I did." Upon examining the servant, the whole mistake was rectified, and the Dean saw, with real regret, that Lord Rome died as he had lived; nor did he continue in this life above four hours after he sent off the letter. The poor footman lost his place by the jest, and was, indeed, the only sufferer for my Lord's last piece of humour."

We have a pleasanter fellow in one whose name is still better known, and who, just a century ago, produced an extravaganza, which is still lively, fresh, and popular:—

"In Molesworth Street, in the early part of the reign of George the Third, was the residence of Kane O'Hara, the distinguished burletta-writer, a member of the tribe of O'Hara, or *Ua h-Eaghra*, which descended from Cian or Kane, son of Oliol Olum, King of Munster in the third century, and received their surname from *Eaghra*, or Hara, Lord of Luighne or Leyny, in the county of Sligo. Dr. O'Donovan tells us that, 'according to Duaid Mac Firbis, Fearghal *mór* O'Hara, who erected *Teach-Teampa*, now Temple-house, was the eleventh in descent from this *Eaghra*, and Cian or Kean O'Hara, who was living in 1666, was the eighth in descent from that Fearghal.' In 1706, Charles O'Hara, a distinguished soldier, was created Baron of Tirawley; and Carolan, in his song entitled, '*Cupan Uí h-Eaghra*,' has eulogized as follows the hospitality of Kane O'Hara of Nymphsfield, county of Sligo:—

Oh! I were I at rest
Amidst Aran's green isles,
Or in climes where the summer
Unchangingly smiles;
Tho' treasures and dainties
Might come at a call,
Still O'Hara's full cup
I would prize more than all.

The author of '*Midas*' held a distinguished position in the fashionable circles of Dublin in the last century; and, being a very skilful musician, he was elected Vice-President of the Musical Academy, founded mainly through his exertions, in 1758. In the succeeding year he produced his celebrated burletta of '*Midas*,' at a series of private theatricals performed at the seat of Mr. Brownlow, at Lurgan, county of Armagh. It originally consisted of one act, commencing with the fall of Apollo from the clouds; the author played the part of Pan, the other characters being filled by members of the family and their relations. '*Midas*' was produced at Crow Street Theatre in 1762, with the object of throwing ridicule on the Italian burlettas, which were then filling the coffers of Mossop, manager of the rival theatre in Smock Alley. Spranger Barry was to have performed Sileno in '*Midas*,' and rehearsed it several times, but not being equal to the musical part, gave it up, and it was played by Robert Corry, a favourite public singer."

Of O'Hara's personal appearance, Mr. Gilbert supplies the following picture:—

"A Dublin writer in 1773 described O'Hara as having the appearance of an old fop, with spectacles and an antiquated wig; adding that he was, notwithstanding, a polite, sensible, agreeable man, foremost and chief modulator in all fashionable entertainments; the very pink of gentility and good breeding, and a very necessary man in every party for amusement; and but that he was sometimes a little too long-winded in his narratives, he would have been a very amusing companion, as he seemed to be very well informed. The extremely meagre notices of O'Hara extant contain no reference to his skill as an artist, of which we have a specimen in his etching of Dr. William King, Archbishop of Dublin, in a wig and cap, of which portrait a copy has been made by Richardson. O'Hara was so remarkably tall, that among his intimate friends in Ireland he was nicknamed '*St. Patrick's steeple*.' At one time, Girardini's Italian glee was extremely popular, and sung everywhere, in public and private. The words in Italian are:—

Vivan tutte le vezze
Domenabile, amrose,
Che no' hanno crudeltà.

It was parodied, and for the last line they substituted this:—

Kane O'Hara's cruel tall."

At this time, the whole of the dialogue of '*Midas*' was given in reticative, and was not spoken, as now. It was produced in England, at Covent Garden, in 1764. Mattocks was the original Apollo, a part which first fell to the ladies in 1781, when Mrs. Cargill sang it at the Haymarket, as Mrs. Kennedy did four years later at Covent Garden, and Mrs. Martyn at the same house, in 1791. Three years later, a male vocalist, one who might really have challenged the very Apollo himself, began to charm the town with it,—namely, Incedon, and what that natural child of song did with this part at "the Garden," in 1794, was as sweetly accomplished by "Mike Kelly," at Drury, in 1802. But, perhaps, the greatest Apollo of them all was Sinclair, who assumed the character at Covent Garden in 1812, and made the old house tuneful with his always triple-sung "*Pray, Goody*," for seven or eight years. Braham could not excel him in this particular part when he sang it, for the first time, at Drury Lane, in 1815. After being held by four such accomplished singers as those we have last named, Apollo again fell to the ladies, but became for a long period almost the exclusive property of Madame Vestris. Something more than a year since, we witnessed a very successful representation of '*Midas*' in the city where it was first played nearly a century ago; the dashing Apollo of the night being well played and sung by Miss Saunders, now Lady Donn. The whole tribe of *Ua h-Eaghra*, or O'Hara, would have been delighted with the impersonator of the character imagined by their tall kinsman, Kane.

From the tribunal of Chief Justice Midas, we will turn to the Irish Bar, and cite a scene that has more reality in it. The chief actor in it is "Prime Sergeant James Fitzgerald":—

"One of his professional contemporaries tells us that Fitzgerald was at the very head of the Bar, as Prime Sergeant of Ireland; and adds:—'I knew him long in great practice, and never saw him give up one case whilst it had a single point to rest upon, or he a puff of breath left to defend it; nor did I ever see any barrister succeed, either in the whole or partially, in so many cases out of a given number as Mr. Fitzgerald: and I can venture to say (at least to think) that if the Right Honourable James Fitzgerald had been sent ambassador to Stockholm, in the place of the Right Honourable Vesey Fitzgerald, his *cher garçon*, he would have worked Bernadotte to the stumps, merely by treating him just as if he were a motion in the Court of Exchequer.' Government, having found that no bribes could induce Fitzgerald to lend his sanction to the proposed Union, dismissed him from office in 1798; the Bar, however, passed a resolution thanking the Ex-Prime Sergeant 'for his noble conduct in preferring the good of his country to rank and emolument; and determined to allow him the same precedence which he had enjoyed when in office, the result of which was the occurrence of the following incident in the Court of Chancery:—'It was motion day, and, according to usage, the senior barrister present is called on by the Bench to make his motions, after which the next in precedence is called, until the whole of the Bar have been called on, down to the youngest barrister. The Attorney and Solicitor Generals having made their motions, the Chancellor called on Mr. Smith, the father of the Bar, who bowed and said Mr. Saurin had precedence of him; he then called on Mr. Saurin, who bowed and said Mr. Ponsonby had precedence of him; Mr. Ponsonby, in like manner, said Mr. Curran had precedence; and Mr. Curran said he could not think of moving anything before Mr. Fitzgerald, who certainly had precedence of him; the Chancellor then called on Mr. Fitzgerald, who bowed and said he had no motion to make; and this caused the Chancellor to speak out:—'I see, gentlemen, you have not relinquished the business; it would be better at once for his Majesty's counsel, if they do not choose to conform to the regulations of the

court, to resign their silk gowns, than sit thus in a sort of rebellion against their sovereign. I dismiss the causes in which these gentlemen are retained, with costs on both sides; and thus saying, Lord Clare left the bench. The attorneys immediately determined they would not charge any costs.' This honorary precedence was continued to Fitzgerald until he desired that it should be relinquished as injurious to the public business."

It will have been seen that Mr. Gilbert's *Muse of History* is a lively, as well as a learned lady. His *Clio* has her indispensable trumpet, but on it she occasionally plays a post-horn gallop. Her symbolic book is in her hand, but she has as many jokes as sermons in it. Her *plectrum* wakes as many comic airs as solemn odes on the strings of her lute; and if her robes have all the severe decency of the "classic," she now and then hoists them above her ankles, and starts off with a jig, which is quite as edifying as a "*pas sérieux*" by a priest of Dindymene.

The Christian Statesman and our Indian Empire; or, the Legitimate Sphere of Government Countenance and Aid in the Promotion of Christianity in India: an Essay, which obtained the Maitland Prize for the Year 1858. By the Rev. G. F. Maclear, B.A. (Macmillan & Co.)

THE merits of this Essay are something beyond graceful language and good style; the author has taken a fair and statesman-like view of his subject, and his reasoning is, upon the whole, logical and just. This is saying much for one writing from such a place, on such a question, and for such a prize. The Maitland Prize is given for the best English essay on a subject "connected with the propagation of the Gospel, through Missionary exertions in India, and other parts of the heathen world"; and it has been too much the practice in such compositions to take a narrow and one-sided view, and to sink politics altogether in theology. Without adventuring ourselves into either of those debateable regions, we may indicate the line of argument followed by Mr. Maclear, and point out those parts of his book which appear to us less tenable than the rest.

The great question of the evangelization of India, which first attracted general attention in 1793, and was taken up even more warmly in 1813, and, again, at more than one subsequent epoch, comes up once more for examination with even greater claims on public notice. This is owing to the convulsion of 1857, which some affirm to have originated in over-great religious zeal among the ruling race, others to their laxity and indifference in pressing home the truths of their creed; but which all, however opposite their opinions, and never were more opposite opinions held on any question, connect, more or less, with the subject of the Essay before us. We are now to see how our author encounters the jostling atoms of party strife, and sinks, swims, or flies, according to the character of the chaos through which he has to steer.

The Essay is based upon the maxim, which is in general theoretically received and practically rejected, that the Indian Government, in short, all Governments, has for its principal object the happiness of the governed. We will not inquire at this stage who is to be the judge of that happiness—the rulers or the ruled; but proceed to the next layer which Mr. Maclear employs in his fabric. The thing he intends to prove is, that Christianity being for the happiness of mankind, it is the duty of a Government to give its subjects access to so great a boon. This, of course, is the hinge of the whole Essay, and requires very delicate manipulation; and

our author, like a skilful craftsman, manages the chapter, in which he discusses this point, extremely well, not hammering his nails in at random, but making room for them first with his gimlet, giving here a tap and there a tap, and dipping the feather of his pen into the oil of moderation; thus making all run smooth, without any of those jerks and squeaks which betray rude workmanship. The following extract will explain his views as to the "how far" the statesman is to go in "promoting the moral and religious education of the people on principles which he himself deems true":—

"As a Government, therefore, seeking to promote the happiness of the governed, we are bound, not in derogation of Christian principles, but in consequence of Christian principles, and the very nature and design of Christianity, to avoid not only all force and fraud, but everything that has a resemblance to force and fraud, in its propagation—we are bound to avoid everything which may be fairly characterized as coercive, or in any way partaking of the nature of undue influence, bribery, or corruption. And not in derogation, but in consequence of the same principles, we are bound to do unto others as we would be done by ourselves; while plainly and openly avowing our own Creed, we must studiously maintain a strictly equal and impartial forbearance towards all creeds differing from our own; every man must be allowed, whatever may be his religious belief, to act up to his own conscientious convictions, so long as he does not thereby offend against the immutable and eternal laws of Justice, Truth, Purity, and Humanity. Here, however, a point of considerable importance claims our earnest attention. An equal and impartial forbearance and toleration on the part of a Christian Government of all forms of religious belief must not be capable of being perverted or misunderstood. We must carefully bear in mind in all our dealings with our Indian subjects that 'Neutrality' means 'Neutrality,' and that 'Toleration' means 'Toleration,' nothing more, and nothing less. There must be no possibility of reasonable misapprehension on this point. Toleration must not degenerate into abnegation of our faith, and so become a euphemism for 'Timidity,' and 'careless Indifference.' For, let us bear in mind that, while there is an innate tendency in the human heart to promote our own principles by unfair means, there is also an innate tendency to shirk our high responsibilities, and to become moral cowards. We need not go to India to find out this. The experience of every-day life attests it. We all know and feel how sore is the temptation to drift lazily down the stream of life, and to purchase exemption from trouble and difficulty at almost any price. The same Sacred Volume which warns us against attempting to spread a Kingdom of Heaven by unholy and unworthy means, as solemnly and as earnestly warns us against moral cowardice, and faithlessness to our duties. And this we are especially bound to bear in mind in dealing with the Natives of our Indian Empire. For the fairest and most impartial judges of Hindî character, admit that it has great defects. On this point, indeed, we are bound to speak with care and consideration, for, as we have well been reminded, 'Missionaries of a different religion, judges, police magistrates, officers of revenue or customs, and even diplomatists, do not see the most virtuous portion of a nation.' But these defects, while they may be fairly ascribed to other than moral causes, to the influence e.g. of soil and climate on the physical and mental constitution, and the effect of ages of oppression and misrule, still must not be overlooked. When, as in India, a warm temperature is accompanied by a fertile soil and an enormous extent of land capable of supporting an almost indefinite increase of inhabitants, so that labour becomes almost superfluous, the effect on the national character is to produce, instead of the energy and decision of the Arab, a love of repose, and listless inactivity. The reflex action of this indolence on the moral faculties, not only causes virtue to be limited to abstinence, and worship to contemplation, but originates, moreover, an indifference

to emotions of ambition, enterprise, and emulation. And the consequent absence of all the robust qualities of disposition and intellect, tends to produce a slavish constitution, a submissive temper, and a dread of change."

In the third chapter the moderate principles laid down in the above passage are confirmed by a "retrospect" of the failure of the Dutch and Portuguese in an opposite policy; and the way is then paved to a slight declension towards the line which finds favour with Exeter Hall, by showing that there has been, on the part of the English, even an over-solicitude to avoid offending the prejudices of the natives. Having soothed the reader into the idea that the dominant race in India, if they err at all, err on the side of over-tolerance, akin to indifference to all creeds, a brief dissertation follows on the importance and advantages of national education, and the duty of Government to provide for it. Under cover of this discussion, our theological Rarey is gradually bringing up the drum of instruction in the Bible, to the sound of which he is desirous of accustoming both the English statesman and the Indian ryot. Here it is that we confess ourselves scared, and what is worse, sensible of a trick; and though the natives of India should have no objection to our author's drum, we cannot believe that they will have it imposed on their necks after this fashion by a *tour de force* or *tour d'artifice* either. Mr. Maclear reasons, that to educate the people is one of the principal duties of a Government; that we are educating the people of India, and so indirectly promoting Christianity, by showing the errors of Hinduism; and it cannot be unjust to do by direct means what it is confessedly right to do indirectly. But the whole of this argument falls to the ground when it is remembered that the natives are willing to be taught secularly, and unwilling to be taught religiously. In short, the ingredient "consent," which is present in the one, and absent in the other process, makes the two cases differ. No less weak is the illustration which Mr. Maclear borrows from Ceylon to exhibit the willingness of the people of India to be taught the Bible. "What is practicable in Ceylon," says our author, "is practicable on the Continent." It might as well be said, "What is practicable on the sea is practicable on land." Ceylon was one of the first fruits, as it is one of the last monuments, of Buddhism; and one must be entirely ignorant of Indian religions to affirm that the Brahmanists will accept what has been received by the follower of Buddha.

On the subject of the introduction of the Bible into Government schools, then, the Christian advocate has, we think, failed to prove his point. There are, also, some minor errors in the volume before us, which arise from personal unacquaintance with India. In a passage quoted from Mr. Kaye's 'Administration of the East India Company,' much is said "of the critical acuteness and accuracy of information of the white-muslim students," at Calcutta, "who, with so much ease, master the difficult Examination Papers, which it has taxed all the learning, or all the ingenuity, of highly-educated English gentlemen, of ripe experience, to prepare, and who, in any such trial of skill, would put our gay aristocrats to confusion." On this passage, Mr. Maclear builds much; but a personal acquaintance with those white-robed students would, we fear, convince him that these questions, and their answers, had been diligently prepared in previous lectures, and that the white robes would soon be sullied by ignominious falls, were the candidates taken across a different line of country to the one they had tried so often.

At page 41, there is an unlucky slip about Akbar, who is said not to have ignored his own faith, though he refrained from using the weapons of an Aurangzeb for its diffusion. Akbar sought to introduce a religion of his own, and did his best to leave nothing of the religion which made Aurangzeb a bigot. To sum up, however, we must pronounce Mr. Maclear's Essay well deserving to be read and studied, and one that does credit to his abilities and judgment.

OUR LIBRARY TABLE.

Women, Past and Present: exhibiting their Social Vicissitudes, Single and Matrimonial Relations; Rights, Privileges and Wrongs. By John Wade. (Skeet).—*The Laws of Life. With Special Reference to the Physical Education of Girls.* By Elizabeth Blackwell, M.D.—*Women, Past and Present! What a field to undertake!* The announcement of the programme deprives the reader of his breath; the author, however, doubtless under the idea that "well begun is half done," determined "to let well alone." Consequently, the title-page is the most imposing portion of this book. Let the reader imagine the "condition of women" question, with all the complications of 6,000 years, compressed into a small volume of 364 pages—"rights and wrongs of women" included! The author writes in a jaunty, supercilious style,—the matter is very slight and superficial, eked out by well-known extracts from well-known books. A general all-pervading spirit of vulgarity is, however, the most disagreeable attribute of this book; a man may be forgiven for writing nonsense, either in prose or verse, about women, but vulgarity in treating of the subject is a deadly sin, for which no reader will give absolution. In addition, the book is stupid; we might record many other faults, but the greater comprehends the less, so far as to make further fault-finding superfluous.—*The Laws of Life*, by Dr. Elizabeth Blackwell, is a contrast in its vigorous good sense to the foregoing. The lectures were delivered to an American audience, and are rather more elementary in their common sense than would be presented to English women, who, as regards the knowledge and practice of the common laws of health, are better informed, or, at least, more careful in the practice of sanitary punctualities than the fair Americans. To take care of their health has become a duty which England has got into the habit of expecting;—delicate health has ceased to be interesting in young ladies, and even in novels the heroines are very sparingly indulged with consumption;—if the heroine-of-all-work is allowed to be a little ill after a great stress, endurance and hard times (just to prove that she is but mortal) she is expected to recover, and to be as well as ever again, to be married or made a martyr, as the case may be;—the general taste is decidedly against fancy death-beds and interesting funerals. Mrs. Blackwell's 'Laws of Life' are to be recommended to the perusal of all who have not already taken the truths inculcated into their life and practice.

Our Engines of War, and How we got to Make them. By Capt. Jervis-White Jervis, M.P. (Chapman & Hall).—This little manual comes in with a crowd of others on similar subjects. The entire world, in our days, studies artillery. Captain Jervis, however, has a special right to discuss the topic, having established his authority by more than one compendious and recognized treatise on military science. He has now compiled, from the best sources, a very instructive and entertaining book, beginning with Greek fire and ending with breech-loading ordnance. The illustrations are unusually numerous and interesting. Seldom do we find a large question treated so comprehensively or so lucidly in so small a compass; but the reason is, that Captain Jervis writes with thorough theoretical, historical and practical knowledge.

Bradshaw's Continental Railway Guide and General Guide. Illustrated with Local and other Maps. Special Edition.—With this volume in hand the tourist assuredly need not miss his way, whether he proposes to tarry awhile in Paris, or sojourn in

Stamboul, or ascend the Nile. *Bradshaw* is, in its latest development, a general guide for all parts of the Continent, for Algeria and for Egypt. By a certain class of travellers such a handbook will be found of particular utility. Accompanying the work, in addition to numerous well-executed maps, are geographical plans of the twenty-eight principal cities and towns of Europe. The information as to railways, steamers, diligences, foreign money, passports, postal service and hotels, is full.

Biographical Sketches of Twenty-three Great Emperors, Kings and Conquerors. Condensed from European and Asiatic History. For Juvenile Readers. By Frances Anne Utterson. Edited by her Brother, the Rev. J. S. Utterson, M.A. (Longman & Co.)—Here are Sketches of Constantine, Alaric, Attila, Clovis, Mahomet, Rollo, Rollo Earl Godwin, the Cid, Tancred, Frederic Barbarossa, Saladin, Genghis Khan, Rodolph, Manfred and Conradine, Bajazet and Tamerlane, Gonsalvo, Foscari, Chevalier Bayard, Pizarro, Cortez, Don Sebastian, Sir Philip Sidney, and the Mamelukes; together with short accounts of the Sicilian Vespers, the French Matins, the Matins of Moscow, the Massacre of Glencoe, and the Irish Massacre—all of which are as small in comparison as the piece of bride-cake upon which, from time immemorial, imaginative maidens have been wont to dream: and as the aforesaid maidens have each desired to become the possessor of a whole cake, so these sketches are calculated to create an appetite for whole histories, which our little students will learn to satisfy at the general stores.

A Survey of the Early Geography of Western Europe, as connected with the First Inhabitants of Britain, their Origin, Language, Rites, and Edifices. By Henry Lawes Long, Esq. (Reeve).—This volume is printed uniformly with the collections of the Surrey Archeological Society, and belongs to that class of publications which may be considered the blue-books of the antiquary. The sturdy antiquarian labourer may therein discover an immense variety of valuable information, collected from the Greek and Roman writers, bearing more or less directly upon the origin, religion, and manners of the earliest tenants of this island of whom we have any account. One of the principal objects of the work is to combat the opinion of Mr. Barnes, expressed in a paper in the 'Transactions of the British Archeological Institute, at their Congress at Winchester, in 1845,' that the British Belge belonged to the Teutonic portion of the tribes of ancient Gallia. Mr. Long maintains that they were Celts. The author has made no attempt to render his volume attractive to the general reader. No one but a determined antiquary need try to read it, and even he will do well to wait till the cool weather.

Who shall dare to believe that modesty in its humblest form is left in the world of authorship—when they find *Joan of Arc* taken as his principal theme for verse by Baunoré Berther. (Hope.) We might have thought that any aspirant having self-knowledge would have felt himself waded away from the Fairies' Well at Domréni, and the rout of the English invaders, and the cathedral at Rheims, and the stake at Rouen, by half-a-dozen enchanters, many a cubit higher in stature. But this book proves that we are unacquainted with the nature and properties of modern modesty. The lyrics which follow the principal one, 'The Red Beeches' and 'The Haunted House'—are better, because less ambitious; with a touch in them of picturesque mystery.—*Poems of the Fields and the Town*, by John Alfred Langford, author of 'The Lamp of Life,' though too loftily designated, include neat and pleasant verses, some of which are not without heart and music.—*The Three Palaces, and other Poems*, by James Orton, author of 'The Enthusiast,' (Bosworth & Harrison) soar higher into mysticism than Mr. Langford's field lyrics; but they do not fulfil their aspirations, nor, always, make clear "whither away" into cloud-land, his fancy would go. 'The Enthusiast,' we perceive, by a page of critical extracts, had its admirers and encomiasts.—We leave the *Poems*, by Eldred (Kent & Co.), which, their Preface informs us, "were dashed off at various times, by a boy of sixteen," to be reviewed by Eldred, should he awake at six-and-

twenty and find himself a poet.—In *Midnight Musings, and other Poems*, by George Henry Giddins (Judd & Glass), the writer seems to have taken as models for his main effort, Pollok and Robert Montgomery.—*Scotch and English Songs and Poems* ("Poems" again!) are by M. Barr (Diprose & Co.), and the Preface tells us, what might be inferred from the texts, that they were written by M. Barr at a very early age. Yet the author has a mature trust "that if they be not fraught with instruction, they may not be entirely destitute of that quality which makes a book readable."

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DANIEL OWEN MADDYN.

A writer, distinguished by wide reading and great abilities, is lost to the Irish world of letters in Daniel Owen Maddyn, whose sudden death it is our sorrowful duty to announce. Owen Maddyn was a writer of whom any country, however green its literary laurels, might be proud. A style, bright, limpid, buoyant; a deep and rapid insight into the characters of men; a patient and untiring pleasure in the pursuit of truth; a wise love of his country and countrymen, joined to a stern resolution never to conceal a weakness or flatter a folly in those who, in his belief, had too many noble and indisputable claims on the respect of mankind to need, or even to suffer, compliments unmerited or insincere: these were the obvious and public qualities which gave power and polish to his pen. In appearance reserved and proud, rather Saxon than Celtic in his ways of life, he was yet easy of access to all who had a claim to intrude upon his time, and was prodigal of help to his younger literary brethren. Many a young Irish writer, who has since done well for himself and for the world, owes to his generous initiation or protection that first opening into public life, which is often so difficult to obtain, even by those possessed of the best natural gifts. In society—as a table companion—he was delightful; a genuine Irishman, of the highest and best class—racy, talkative, sparkling—a book of anecdote and story, for he had mixed

with all grades of men, both in London and Dublin,—knew the varieties of great cities, from dowagers and Prime Ministers down to carmen and ballet-girls;—and he had that power of hitting off a character by a pun, a shrug, a ludicrous turn, which is the property of the Celtic intellect, and which in him gathered force and humour from contrast with his dark saturnine face and unwrinkled brow.

As he passed his life chiefly among books and in the comparative quiet of literary society, his life had few adventures; and the bare facts of his career may be told in a few lines. He was the only son of Owen Madden, a merchant, of Cork, and was born in the town of Mallow in the year of the peace, 1815; consequently, when he died, he was in his forty-fourth year. The change in his mode of spelling his name was a whim or precaution against the confusion that might arise from the fact of there being another Madden in the literary field. The precaution, however, is not likely to effect a permanent change in the name; for although some members of his family have adopted the new form, his works are entered in the British Museum Catalogue under the older form of Madden. At an early age he began to write in the Irish journals and magazines, his vivid sketches being always welcome to editors in need of copy. As he grew in years and knowledge these contributions increased in extent and variety, touching upon almost every subject connected with Irish history and politics. Few men knew the ins and outs of this curious topic so well as he; and he brought to bear on it gifts of temper and moderation rare among Irish writers. Only a few days before his death he bequeathed to his friend, Mr. Fitzpatrick, the pleasant task of collecting from among these fugitive writings a volume or so of papers, which he proposed to publish under the title of 'My Study-Chair; or, Memoirs of Men and Books.' We trust Mr. Fitzpatrick will be encouraged to proceed in this task; and that when he comes to publish his gatherings from these sources, he will take the opportunity of presenting the reading world with a memoir of his friend, founded on a careful and leisurely examination of the facts. The first published work, which, so far as we know, bears his name on the title-page was 'Ireland and its Rulers since 1839.' This work was published by Newby in 1843. Three years later followed 'The Right Hon. J. P. Curran; and a Memoir of the Life of the Right Hon. Henry Grattan.' This work had a larger amount of success. The writer always clung with a fond veneration to the name of Grattan. In 1853 he produced 'The Speeches of H. Grattan, with a Commentary on his Career and Character.' A second edition of this volume appeared in 1854. In the mean time he had produced the first volume of a work which, though it had no acceptance from the general public, won for him in letters, and in the thoughts of the best judges, the place he never afterwards lost. This brilliant fragment of an unfinished design was called 'The Age of Pitt and Fox.' It was followed in 1848 by 'Revelations of Ireland in the Past Generation.' In 1842 Mr. Maddyn settled in London in permanent connexion with the *Press* newspaper, to which he furnished a series of piquant and pleasant sketches. Here he made the acquaintance of Mr. Skeet, who became his publisher, issuing for him 'Wynville; or, Clubs and Coteries: a Novel,'—'The Game of Bragg, or the Battery Boys, a Comic Novel,'—and 'The Chiefs of Parties,' his last and most successful work. 'Wynville' is a very able book, but fails to interest as a mere novel. 'The Game of Bragg' is the failure of a clever man, whose true strength lays in analysis and portraiture. A suggestion thrown out by a reviewer of 'Wynville' in the *Athenæum* induced him to turn his pen into a pencil, and paint men instead of emotions. The hint is acknowledged generously—as every service, however slight, was acknowledged by the warm-hearted Irishman,—in his preface to 'The Chiefs of Parties,' Messrs. Chapman & Hall, we believe, also published a novel from his pen called 'Mildmay, or the Clergyman's Secret,'—this anonymously.

About two years ago he returned to Dublin,

under a sort of engagement with Mr. Skeet to devote his time and talents to the composition of historical and biographical works; but he continued to write occasionally on Irish topics for the *Athenæum*, as he had done for several years past. The last contribution from his pen appeared in these columns only a few weeks ago. His death takes us by surprise; and we have to regret in him the able coadjutor and the generous friend.

In the hurry with which this brief note, on a useful and valuable career, is penned, any complete or satisfactory presentation of the facts is impossible. This we must leave to his countrymen. Could the grateful task be in better hands than those of Mr. Fitzpatrick?

FOREIGN CORRESPONDENCE.

Leghorn, August 3.

THE great *maestri* of European diplomacy, who sit in congresses, and in their quality of *chefs-d'orchestre* strike the key-note of what too often turns out to be no better than a Dutch concert, when the massive thunders of the popular voice strike in and often sorely disconcert their scientific combinations, might have learnt a useful lesson to-day on the Piazza Grande of Leghorn,—and would perhaps have profited, and let the world profit by it, at the much-talked-of European Congress, which will, we hope, as far as mere negotiation can do it, set “the crooked straight,” and make Italy's future way a little plainer before her than it now appears.

A slight stroke of the pen in a ministerial closet, how easily it can sign away a nation's birthright!—a dexterous diplomatic manœuvre, how deftly it seeks to snuff out the cherished aim of a whole people, as if it were the red wick of a taper! But this can only be done in the innermost privacy of diplomatic *sanctum sanctorum*, surrounded by all the fetish mystery of skilled and sworn *medicinesmen*. Abroad in the free air and sunshine, among the potent eddies of human emotion, the matter looks very different. The terms, restrictions, and temporizations of Villa Franca appeared thus modified this morning on the Piazza of this by no means world-famous Tuscan port, whose commerce has of late years been sorely shrunk by the fatuous policy of our late revered Babbo and his ministers,—and whose best merit is, that it is an energetic, high-spirited town, which succeeds better than many much larger and more important localities in “making itself understood,” whenever it pleases, on political and other matters.

All the world knows that Leghorn is not a picturesque place. The shores are too naked and low; the hills stand too far back from the sea; the public buildings have no architectural or historical attraction. The numerous bathing-places along the shore are too pert and smug, with their white tent awnings and holiday flags. Beach, properly so called, there is none, but in its stead long reaches of decent, dry, gravel walk, with stone parapet walls edging the sea, and dusty turf and blueish green shrubs on the other side. These are the favourite haunt of the gaily-dressed crowd on foot and in carriages which pours every evening out of the *Porta a Mare* to breathe the fresh air on the *Ardenna* road. But this morning Leghorn was really looking its best after the hottest night we have had this summer. There were English, French, and Sardinian war-vessels gracefully grouped inside the new breakwater near the lighthouse; and about nine o'clock a beautiful American steam-frigate, the *Wabash*, came sweeping in along the glassy water with a calm and stately motion, saluting, and saluted by all her sister ships, and putting all the telescopes on all the bathing-places in a flutter of agitation. Away over the distant line of fantastic Carrara mountains, painted on the sky in pale lilac bloom, piles of dazzling white clouds were slowly heaving up the limpid sky, and the reflections lay still and sharp under every sun-lighted corner of wall and lump of rock within sight.

The whole town had hoisted its tricoloured banners and put out its damask hangings of every colour in Italian fashion to say a cordial farewell to the Piedmontese Commissary, Cav. Boncompagni, who is to leave Leghorn this evening for Genoa, and

give up the office which he has held in Tuscany for more than three months with rare honesty, good faith, and discretion, under a press of onerous and perplexing duties. After his departure, as well as that of the other Piedmontese officials, Tuscany will be left at liberty to set about her elections, without fear of being taunted with the prevalence of undue Piedmontese influence in her councils.

The railway train which brought the Ex-Commissary from Florence arrived, as had been announced, precisely at 12 o'clock, and very soon after, amid a wood of waving banners and an applauding crowd, the four or five carriages conveying the Sardinian officials, escorted by the Tuscan ministers, Marchese Ridolfi, and Cav. Salvagnoli, and several military officers, passed slowly down the Via Ferdinanda, and, turning into the Piazza Grande, stopped before the Governor's palace. Hitherto the crowd had applauded, as I said, and no more; making, as it were, a courteous demonstration of respect to the portly gentleman in the golden-brodered coat and feathered cocked-hat, who, as they said one to another, was going back to “Emmanuel” (so they call the King of Sardinia out of sheer love and veneration) to tell him how Tuscany, in spite of all possible armistices and ill-omened *congrès* of reconciliation between Imperial victors and vanquished, still looks up to him in trust for her future destinies. A few moments after the carriages had drawn up, a group of gay uniforms, most of them crossed on the breast with tri-coloured scarves, was gathered on the wide broad balcony overhanging the square, where many thousands of persons were assembled despite the fiery mid-day sun. In the middle of the group stood the hero of the day, evidently not ill-pleased with his reception. Here and there through the crowd were scattered the picturesque figures of the Tuscan and Piedmontese Volunteers,—fine young fellows who had charged at Magenta and stood the murderous fire of Solferino. They were, to be sure, as unlike the conventional starched pattern of military precision in dress as it is possible to conceive, but none the less were they fit to be taken as types of soldierly bearing, despite their scanty, almost uncouth dress, their canvas trousers tucked into heavy half-boots, and their tunics belted in at the waist with a red cord. One of the “Garibaldi's,” as they here call the *Cacciatori dell'Alpi*, stood close to me, and I think I never looked on a nobler figure of a man, with his six-foot length of limb, broad, well-formed shoulders, sun-burnt face, nobly cut features, great frank intelligent eyes, brown chestnut moustache, and ample forehead surmounted with a bright scarlet fez and long blue tassel. Truly, thought I, such as these are the defenders that shall yet right Italy's quarrel, and hold the lists for her against the world.

After a moment's pause, a voice from the throng nearly under the balcony cried aloud “*Viva Vittorio Emanuele!*” and the mass of humanity hurried in reply with hearty good will, and prolonged hand-clapping, which echoed strangely from the buildings around. Then the same voice again took up the strain with “*Viva la Indipendenza d'Italia!*” and then indeed the popular heart was touched to the quick, and sent forth the mighty shout which can come only from the “great deeps” of a people's strong desire. Many—for I saw them—uttered that cry with clasped hands raised above their heads; many with outspread palms as in act of supplication. Then came a second pause, and, “Hush! hush! he is going to speak.” And so he did, in few sentences, uttered in a pleasant, clear, manly voice, which rang to the very outskirts of the crowd. He thanked the Tuscan people in the name of his King (here broke in a shout) and of the army, for the admirable manner in which, during his stay among them, they had maintained public order and tranquillity, and assured them that the continuance of such a state of things in Tuscany would be the best means of ensuring their attainment of what they had most at heart.

As these last words were being uttered, as I said before, clearly and distinctly in their “*dolce favella*,” the military band coming down the Via Grande sounded the first measures of the war hymn, “*All'armi, all'armi!*” which I have heard sung with such heart-stirring effect by thousands

of voices in the Via Larga, at Florence, before the paralytic peace of Villa Franca. The notes of the band were faint and distant, and seemed a war-like accompaniment to the speaker's recitative. Perhaps many of the hearers, like myself, had little dreamed they should hear the hymn again so soon; perhaps they accepted it (I almost did) as a good omen for the future, for I saw that the strain of music accompanying the last words from the balcony and swelling out into a crash as the band turned into the Piazza, sent a strong thrill of emotion through the crowd. At its close there were more shouts of “*Viva Vittorio Emanuele!*” “*Viva l'Italia!*” and after that the martial song of the *Cacciatori dell'Alpi* rolled through the square with its thundering burden “*Va fuori d'Italia!*” &c. &c., which may be Englished somewhat as follows.

Out! stranger horde, from Italy.
Out! for your time has come.
Out with you from Italian ground.
Oppressors! get ye home.

Every time the first notes of this chorus rang forth, though there was no attempt at general singing, the hand-clapping and vivas rose to fever-height, utterly drowning the last measures of the strain. In the midst of the tumult I saw a fair-haired girl of about eighteen standing close behind me, whose earnestness of feeling attracted me greatly. She belonged to a quite humble class, and her white silk kerchief was pinned at the back of her smooth hair, as the lower ranks wear it here. She gazed up at the balcony, singing every word of the Garibaldi hymn, beating time unmercifully the while on my shoulder with her fan. Her face was pale and eager, and her eyes filled with tears as the vivas ebbed and flowed. Her whole heart was evidently in the spirit of the song. Perhaps she had some dear one, brother or *Damo*, lying stark and stiff on the Lombard plains. As I looked at her and saw that her enthusiasm for the cause was the rule and not the exception, I felt more strongly than ever that the toilful diplomatic web must in the end be weak before the will of a whole people, if only that will be honest, self-denying, and at unity with itself;—and such is now the yearning of the Italian people for freedom and nationality.

The hour fixed for Signor Boncompagni's departure (six o'clock p.m.) is just come. He is about to start for Genoa. As I write a thunder of guns from the forts, the mole, and the vessels is giving him the parting salute. I see the grey trail of the steamer's smoke weaving among the crowded masts of the port, backed by the golden evening sky, and I am told that an enthusiastic crowd is just now escorting him to his boat, with two bands lustily playing “*Va fuori d'Italia!*” which seems here a greater favourite than that which made such *furore* at Florence.

Now, then, Tuscany is at last left alone under her gorgeous sunset to try and work out her political redemption, as far as she may be allowed to do so. There are various opinions here on the subject. All seem confident of the result of the elections; but many fear lest the old dynasty be brought back by the “*deliverers of Italy*” by force of arms. The late proclamation of our *soi-disant* new Duke Ferdinand is very cautious in the blame it awards to the Tuscan people, led away (it says, with the usual Austrian cant) by a very few seditious persons. He promises Tuscany a gracious amnesty, a liberal ruler, and even—a tri-coloured banner! The poet Dall'Ongaro, one of whose admirable *stornelli* I translated in my last letter, makes answer to this loving proclamation, in the name of the people as follows:—

TOO LATE.

Highness! this warm appeal you've deigned to write,
The pink of breeding, honey sweet and pleasant,
Pray was it penned at Solferino's fight,
When Coz. Franz Joe, and all the nobles were present,—
While we were sweating on St. Martin's height,
Mid smoke and whirr of cannon-balls incessant,
Where, in one day, King Victor led us back
Full five times, sword in hand, to the attack?
Then was the time your colours to declare;
But they, you know, were black and yellow here.
You promise now another banner straight;
Your Highness must excuse us,—'tis too late.

And so, with what luck we may, to the elections. Guerrazzi is one of the candidates, but not for his

native to nobility, &c. and other Assembly ponies,—at here.

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native town of Leghorn. Many of the highest nobility, Strozzi, Alessandri, Ginori, Gherardesca, and others, have lately espoused the popular side, and proposed themselves as Members of the Assembly. So also does the venerable Gino Capponi,—at least, we see no *cavaille* or *sans-culottes* here.

TH. T.

OUR WEEKLY GOSSIP.

THE Exhibition of the Royal Academy has produced this year 8,400*l*. Last year, owing to the attractions of Mr. Frith's 'Derby Day,' the receipts ran to several hundred pounds more. Fourteen hundred works of Art combined to draw this sum from the pockets of the shilling public, of which one hundred and fifty works were supplied by the Academicians. These Academicians take the whole of the proceeds, and the rest of the artists have the comfort of making the show. It is the old story in the comedy: the churchwardens eat the venison, and treat the congregation to a ring of bells.

The Archaeological Institute, whose meetings we have had small occasion lately to report, simply because there has been no tangible business done at them, has just concluded its annual festivities—this year, at Carlisle. The customary papers were read, though many of these were not of the customary importance. Excursions were made to Corby Castle and Brougham Hall.

A subscriber to Mr. George Scharf's announced 'Permanent Record of the Manchester Exhibition' wishes to obtain, for the benefit of himself and the public, some explanation of the delay in its appearance, and some assurance that the work is in progress, and will yet appear. We invite Mr. Scharf to explain these points. Two years have elapsed since the announcement appeared in the *Athenæum*, and, as our Correspondent says, "no information can be got on the subject from the booksellers."

A magnificent Map of Australia has been published by Mr. Stanford as a companion to his superb 'Europe.' The new map gives the latest details of discovery, and the most recent lines of administrative demarcation, the course of rivers and of public justice, the green pastures, gold fields, arid wastes, salt lakes, towns, cities, corporations, dioceses, and jurisdictions. It has a double value. It is now the newest illustration of a new country; and hereafter it will be the best evidence of the state of our geographical knowledge of Australia in the year of grace 1859. As respects drawing, tinting, binding, and getting-up, this Map of Australia, bound and folded in a volume for the bookshelf, is perfect. Mr. Stanford has also published some other useful maps, though of a less ambitious character: notably, a 'Map of Italy,' with side plans of the situation and defences of Venice and Genoa, and a Map of North Italy, which seems to be a section of the foregoing, printed expressly for the use of newspaper-readers following the Italian movement.—Mr. James Wyld has also put out his strength in illustrations of the recent war. We have from his study 'A Map of the Theatre of the War,' showing the country from Geneva to Rome,—No. 1. of the 'Quartermaster-General's Maps of the War,' between Turin and Milan,—and a 'Military Map of the Theatre of the War.' In this paragraph we may also announce a Map of North Italy, by Messrs. Blackie,—a Map of Sardinia, by A. Newbury, from the Sardinian surveys,—and a Map of the Seat of War, in three sheets, by Messrs. Maclure & Co. These last are published by Mr. Stanford.

While speaking of maps, we should announce that we have before us some specimens of photographic reproductions of maps, executed by Mr. George Downs. These show yet another application of this most wonderful and beautiful art. The sheets reproduce for us an Austrian official survey of Lombardy, enlarged or diminished to any size at the will of the operator; yet with a perfect fidelity of lines, names, surfaces, mountain shades, and the like. We have never seen a more beautiful map.

The following note is from a gentleman who gives his name—a well-known name. The statement speaks for itself:—

"Permit me to corroborate the view taken by your Correspondent in your last impression, viz.,

that there has been evinced a strange disinclination to exhibit the Shakspeare folio to any but those of the anti-Collier clique or such as will be content to view the tome through the spectacles of Mr. Nicholas Hamilton. To substantiate this, I would call your attention to an incident bearing upon the point, which has come to my knowledge. Some weeks since, pursuant to Mr. Hamilton's invitation in the *Times*, a gentleman and his friend sent in their cards requesting to see the volume which had acquired such a notoriety, when they were met by a rebuff that unless they were going to enter into the controversy it was useless their looking at it. Upon discovery who they were, a sort of half-apology was sent, alleging that Sir F. Madden was too busy to be disturbed on that occasion, but that he would be happy to allow them to see it on the following day. A day or two afterwards the same gentleman, taking a friend with him, again made an application and sent in their names. The Keeper of the Manuscripts was engaged, but would they take a seat. They waited patiently (*credat Judeus*) for upwards of two hours, during which there would have been ample opportunity for the inspection, but the Keeper of the Manuscripts in the interim having sent for Mr. Hamilton, was closeted with him a long time, during which it may be imagined that the policy of exhibiting it to these individuals was discussed. It will be assumed that the presence of these gentlemen in the ante-room was forgotten, but this could not be, as an occasional reminder was sent in by an attendant to say that Messrs. — were still in waiting. At last some good-natured official politely hinted that to wait any longer would be only a useless waste of time, as Sir Frederick would see no one else that day. Need I tell you that these gentlemen went away annoyed and disgusted? Comment would be superfluous. "I am, &c., A. A. P."

Our readers know that a Committee is sitting on the question of lowering the concert pitch. Is there a police magistrate on the Committee? We ask, because we see something looming in the future which may make the question one which ought to be asked. Mr. Babbage brings a German band to the police-office for persisting in playing before his door. The magistrate dismisses them with a caution, imagining that the Legislature only intended to prohibit organs and instruments which are discordant, not German bands which play well. We cannot help smiling at this decision. So long as it lasts it must be held to be decided that the Legislature only meant to prohibit playing out of tune, and left the question, what is and what is not out of tune, to the magistrate. We bow to the interpreter of the law, until another interpreter shall call for a lower bow to a higher station. But first, as having some ear for music, we dispute the fact on which the decision turned: there are some organs which make us slacken our pace to get the tune out, and some German bands which keep us abreast of the postman to get out of the tune. Secondly, as legislators—which we all are, though not lawyers—we feel sure that Parliament *ought* to have intended to enable us to remove any street music, good or bad. Thirdly, as logicians, we laugh at the worthy magistrate's reasoning. For if the Legislature meant that German bands were not to fall within the statute, what right had he to dismiss the musicians with a caution not to annoy Mr. Babbage again? He ought to have told them they might play Mr. Babbage into Bedlam if they could and would, so long as they did it in time and tune. And if the Legislature did intend to include German bands, what right had he to send them away unfined because they play in tune, as he supposes? If the street musicians were wise, they would walk off the instant they are asked to do so; they may depend upon it that if they do not, their occupation will be abolished, in spite of Lord Campbell.

The son of Johan Gottlob Fichte, the German philosopher, has published a new edition of his father's 'Addresses to the German Nation' ('Reden an die Deutsche Nation'), which that courageous man and deep thinker delivered in 1808, at Berlin, surrounded by French spies, and always in danger, like other German patriots, of being led

to prison and death. These famous speeches, in their time, kindled the spark of patriotism which lay smouldering in the German heart to that bright flame, by the glare of which the French had to clear the country.

On "Minden's plain" a monument has been erected in commemoration of the battle fought there on the 1st of August, 1759. It is about forty feet high, consists of freestone, and is built in the Gothic style. Bronze medallions of Frederick the Great and the principal leaders of the battle, together with adequate inscriptions, adorn the four sides of the structure.

A friend in Naples says of Vesuvius,—"I have sent you no report of his doings for some time, though at the beginning of the week the sides of the mountain appeared to be in a fearful state. Towards the 20th of last month the crater in the direction of the Hermitage was tolerably quiet; it was perfectly white, being covered with *salmarino*. Towards Boscoreale the mountain was throwing out bombs, with the sound as it were of artillery, which made the whole crater tremble. Near the Piano di Ginestre there was a grotto 12 palms in height, and 300 paces perhaps in length; out of it came a current of lava; 'it travelled so rapidly,' says the guide, 'that I was compelled to fly.' The grotto is covered with stalactites of *salmarino*, of full an arm's length. 'I collected many of them, but was compelled to throw them away and fly. On going up to the same point,' says the same authority, 'I found 10 openings, the mouths of which were as those of a cannon. From these were thrown out small stones, ashes, bombs, and *sætte*, and the noise which accompanied the effect was like that of an earthquake; and, in fact, the ground cracked in all directions. The crater in the direction of Pompei was at that time throwing out fire and hot stones; at the Fosso Grande there were then 22 currents of lava; at the Tironi 10 others; and at the Rivo di Quaglio 12 additional streams, which occasioned great damage. Vesuvius on that morning was covered with so thick a mist that it was impossible to perceive it, and all distant objects were obscured. In the early part of the week there was unusual activity in the mountain. In the interior of the two upper craters a great noise was heard, and red-hot stones and *sætte* were thrown out. On Tuesday last, the lava flowed down most copiously, and it was a piteous sight to witness the small proprietors, who watched its course and wept bitterly. On the 3rd of August the streams, which numbered perhaps 124, ceased entirely, and the mountain, which, on the day before had been, on the side facing Naples, a large bed of fire, was now a mass of black ash. On the night of the 4th, however, two fresh streams burst out in the direction of the Ginestre, and are now running down upon Torre del Greco like streams of water. Up to this time 80 small proprietors have lost their land. Some of the most striking features in the history of the mountain is the caprice of its movements. One day it is raging, blazing all over, and the next day it is as silent as death, and its existence only indicated by a thin blue smoke rising from its summit. A few hours afterwards, and the lava is pouring down, and some hapless cottager is breaking down his doors and windows, and carrying off the woodwork. It is a natural object of great interest, is Vesuvius, and I must continue to report his proceedings."

We insert the following communication from respect to the writer: adding our opinion on the value of its statements in a note:—

"King's College, August 9.
"In the notice of my book, 'The Thunderstorm,' inserted in your last number, you object to my statement that 'Sir John Pringle had to resign the Presidency of the Royal Society for advocating the cause of sharp conductors;' and you proceed to say, 'There is no foundation for this report.' Will you allow me to occupy a small portion of your valuable space for the purpose of quoting a few authorities on the subject? Whether the resignation of the President was in any way due to pressure from the Court, I do not discuss or even hint at in my book, the above-quoted assertion being all that I thought myself justified in advancing. It

is characteristic of the man that Franklin himself declined to take part in the quarrel about sharp and blunt conductors. In answer to a friend, who had apparently informed him that the pointed conductors erected at the Queen's palace had, by the advice of Wilson, the electrician, been taken down and blunt ones substituted, he writes to decline disputes, as being 'apt to sour one's temper and disturb one's quiet,' and proceeds thus:—'I have no private interest in the reception of my inventions by the world, having never made, nor proposed to make, the least profit by any of them. The King's changing his pointed conductors for blunt ones, is therefore a matter of small importance to me. If I had a wish about it, it would be that he had rejected them altogether as ineffectual. For it is only since he thought himself and his family safe from the thunder of Heaven, that he dared to use his own thunder in destroying his innocent subjects.' This letter is dated Passy, 14th October, 1777, and is to be found in Sparkes's edition of 'Franklin's Works,' viii. 227. It was more than a year after the date of this letter that Pringle resigned the Presidency. That Dr. Kippis, his biographer, should ignore the lightning-conductor disputes as having anything to do with the resignation, may be explained in various ways. Kippis says, that 'he never heard from him any suggestion of the kind,' and adds, somewhat timidly, 'Perhaps Sir John's declining years, and the general state of his health, will form sufficient reasons for his resignation.'—'Pringle's Discourses,' by Kippis, p. lvi. But Dr. Hutton, also a friend of Pringle, in his 'Philosophical Dictionary,' ii. 242, writes more boldly. He says:—'His resolution to quit the chair originated from the disputes introduced into the Society concerning the question, whether pointed or blunt electrical conductors are the most efficacious in preserving buildings from the pernicious effects of lightning, and from the cruel circumstances attending those disputes. These drove him from the chair. Such of those circumstances as were open and manifest to every one, were even of themselves perhaps quite sufficient to drive him to that resolution; but there were yet others of a more private nature which operated still more powerfully and directly to produce that event, which may probably hereafter be laid before the public.' The circumstances thus darkly hinted at were perfectly well understood at the time when they were written; but the press in those days was not so free as in our own, or at any rate press prosecutions were more common. The writer of the Life of Pringle in the 'Penny Cyclopædia,' xix. 13, speaks in plainer language. After relating the well-known anecdote of George the Third, requesting Sir John Pringle to resign, in consequence of his declining to advocate the cause of blunt conductors, he adds, 'This story, though it does not appear to be in print, having been suppressed in deference to royalty, was current at the time among the members of the Society, and there is no doubt of its truth.' The same impression also existed among the scientific men of the Continent. In the *Éloge* which Condorcet pronounced on Pringle as Foreign Member of the Academy of Sciences, after alluding to a fall which Pringle regarded as the effect of paralysis, and which made him think of retiring from public life, he adds:—'d'ailleurs une discussion élevée dans le sein de la Société l'avait vivement affligé: l'usage des conducteurs électriques construit suivant les principes de M. Franklin avait été avidement adopté en Angleterre dans le temps où M. Franklin était Anglais; il avait cessé de l'être; il était devenu un des chefs d'une révolution plus humiliante peut-être pour l'orgueil britannique, que contraire aux véritables intérêts de la nation: on parut se repentir d'avoir accueilli la découverte d'un ennemi; une question sur la forme des conducteurs électriques devint une affaire de parti entre les ennemis de l'Amérique et les nombreux partisans qu'elle avait conservés en Angleterre. Ami de M. Franklin, plus ami de la vérité, M. Pringle soutint avec courage leur cause commune et il l'emporta; mais il vit avec douleur la Société Royale se partager et l'esprit des factions politiques profaner le sanctuaire des sciences.'—*Œuvres*, ii. 241. In Hirsching's 'Handbuch berühmter Personen, 1806,'

viii. 185, the writer of the Life of Pringle also attributes the resignation of the President to the lightning-conductor quarrels:—'Er entschloss sich aber zugleich diesen Streitigkeiten seine Ruhe vorzuziehen, und bat um seine Entlassung, die er auch 1778 erhielt, obgleich sehr ungern.' I write this hastily, on the eve of a vacation ramble, but trust it will be sufficient to show that the passage complained of was not so written.—I am, &c.,

"CHARLES TOMLINSON."

The greater part of the preceding is not to the purpose, that is, to the question whether Sir J. Pringle "had to resign," or was compelled to resign. We were quite aware of all that is here advanced; but we consider Dr. Wolcott's silence, and the manner in which he mentions what he does speak of, as better testimony to the nature of contemporary rumour than can be got elsewhere. There is no proof that any pressure from without was exercised upon the President of the Royal Society.

Close on the 27th inst.

BRITISH INSTITUTION, Pall Mall.—The GALLERY, with a Collection of Pictures by Ancient Masters and deceased British Artists, is OPEN DAILY, from Ten to Six.—Admission, 1s.; Catalogue, 6d.

GEORGE NICOL, Secretary.

THE HEART OF THE ANDER, by Frederic E. Church (Painter of the Great Fall, Niagara), is being exhibited daily by Messrs. DAY & SON, Lithographers to the Queen, at the GERMAN GALLERY, 168, New Bond Street.—Admission, One Shilling.

HENRIETTA BROWN'S Great Picture of the 'SISTERS OF MERCY' (together with her other Works, are now ON VIEW at the FRENCH GALLERY, 139, Pall Mall.

ROYAL COLOSSEUM.—OPEN DAILY.—Eight First-Class Exhibitions and Entertainments. Open, Morning, Twelve till Five; Evening, Seven till half-past Ten.—Admission, 1s.; Children under Ten and Schools, 6d.

Sole Lessee and Manager, Dr. BACHHOFFNER, F.C.S.

SCIENCE

Geological Map of Scotland: Lochs, Mountains, Islands, Rivers, and Canals, the Railways and Principal Roads, and Sites of the Minerals. By J. A. Knipe. (Stanford.)

Mr. Knipe is favourably known by his 'Geological Map of the British Isles,' which we have had occasion to mention in two recent notices of geological maps of England and Scotland. He has, therefore, established his character as a painstaking and truthful geological map-maker, and provincial surveyors who have had occasion to employ his map have testified to its value and general accuracy, even though it may be in some degree surpassed by Prof. Ramsay's map as respects England. But Mr. Knipe now comes before us with a geological map of Scotland, in which he professes to embody much additional field research by himself, as well as several suggestions afforded to him by able geologists. In a map of this size it is not easy to discover the results of independent research, and we are willing to give the author credit for his claim without being able to verify it to any great extent on the general map. Why not publish a map on a larger scale than 12 miles to 1 inch? Is it because that was the scale of the older map of the British Isles, and this is to form a part of an improved map of the whole kingdom? If so, the reason may be good; otherwise there can be no valid argument in favour of a scale which necessarily prohibits minute delineation, and renders a map merely useful for general observation.

Credit is further taken for showing the adjacent islands, as the Orkneys and Shetlands, in their true geographical position, by which it is of course implied, that in other maps the true position of the islands is made to accommodate itself to the exigencies of space—an accommodation which is certainly expedient if it admits of a larger scale for the general map. The geology of the islands is by no means varied or interesting, except in the instance of Arran, which might well have been shown on a larger

scale in the margin. Far better would it have been to exclude the more distant islands, which scarcely display any of their peculiar geological features on the present scale, and to enlarge the general map. Little or nothing can be made of the geology of the Hebrides, Orkneys, and Shetlands as they appear here, and yet more than a full third of the space on the sheet is sacrificed to their introduction.

Large vacant spaces being thus created, the author has done the best thing he could do under the circumstances—he has filled up a considerable portion with sections of particular localities on a large scale. At the top we have a section from Edinburgh Castle to Arthur's Seat, clearly exhibiting the geology of the vicinity of the Scottish metropolis. At the foot runs a general section of geological formation; and on the right hand side are four small specimens of particular positions of interest, including two small coal-fields, where igneous rocks intrude. The remaining spaces might have been advantageously occupied with similar expositions. Instead of an ornamental title, the student would gladly find information upon particular formations, and, surely, personal field research would have enabled the author to add this. What, for example, could have been more appropriate than a marginal notation of the chief fossiliferous localities in Scotland? These are only to be ascertained by personal labour, and they are not to be got from geological books without much research and diffuse reading. Within the vacant space on the right hand of this sheet, all, or the chief, of these localities might be enumerated, and the principal fossils named, together with the local and other collections containing them. Small sections might be given of famous fossiliferous beds, as the Burdie House Limestone, the Lesmahago crustacean beds, and the Dura Den sandstones, so rich in fishes. We do not say this kind of illustration is essential to every geological map, but that where large unappropriated spaces exist, they might be well filled in this manner. As pictorial sections are here attempted, there is no reason why fossils should not be referred to and illustrated as well as igneous rocks and vast barren tracts.

It is highly in favour of the present map that it wears the appearance of having been designed for its specific purpose. It is not a mere topographical map geologically coloured: a method of gaining two objects by one map, which, although commonly adopted, cannot be successful; but it is primarily geological. Thus, an overcrowding of names is avoided, and colouring and printer's ink do not confessedly strive for the mastery. As respects colouring, nothing is left to be desired; and distinctness is generally secured. We are not called upon to draw a comparison between the present map and one of a like character noticed by us a few months ago; but Mr. Knipe's map appears to us to be well worthy of a favourable reception, and from its moderate price, as well as its general appearance, it will probably be preferred by those who are seeking for a geological map of Scotland. It may be chosen as a suitable companion to Prof. Ramsay's Geological Map of England, and is certainly in advance of it in bright and clear colouring and in general distinctness. We are glad to see that the publisher has followed the advice we tendered on these points in reviewing Prof. Ramsay's map. A great desideratum is uniformity of colouring in all geological maps, so that the same formation shall always be represented by the same tint. Considerable perplexity would be spared by this arrangement.

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FINE ARTS

THE ROYAL ACADEMY.

Private Schools of Art.

A Correspondent writes:—"What need is there of an Academy Art-school? No other profession claims gratuitous education for its aspirants. Oxford teaches nothing without charging,—and heavily, too. The trades give no gratuitous instruction. It only tends to fill the profession with ambitious shop-boys,—youths too vain or too idle to stick to the office-stool,—and serves as a premium to selfish parents, who want to save the money that should be devoted to their children's education.

"People do not generally know that our private Art-schools supply all that the Academy niggardly gives, and much more, and are sufficient for every purpose of Art-education, from the time a boy cuts his first lead-pencil to the time he produces his first grand historical, unsaleable picture. These Academies (it would be invisible to mention them more particularly) are situated in central and convenient streets,—are open all the year round, from eight in the morning till ten at night,—are very cheap, and possess all the advantages that the sinecure Academy only promises. They do not invent reasons for shutting half the year, because it is their interest to be perpetually open. The students there are untrammelled with restrictions,—they have more comforts than at the Academy, as many statues, and more books for consultation. In the one place the master is always present, ready to give advice, to warn, to correct, to encourage, to deter,—in the other the officer lounges round about once an evening, fresh from his wine and walnuts perhaps, and gaily indifferent to youthful aspiration, mumbles out behind the back of some raw new-comer, often to his ineffable astonishment, 'Your nose is too long—to long.' The real education at the Academy is not from the officer, but from the advice of the older students. The bold and able make their drawings there, and pass quick away into their own worlds of action. The feeble and quiet are frightened and sometimes driven away by the rough language, the occasional bullying, the sly showers of pellets of bread and clay. The short-sighted may as well never go there, for unless lucky in their seats, they could not see the finer parts of the statue. As to the light by day of the Antique School, and the ventilation of the den of the Life School by night, I say nothing. To my certain knowledge Death has chosen the latter place as a spot to push many an incipient consumption into its early grave. To sum up in a few words: at the private schools the budding artist is treated as a gentleman and an equal,—in the Academy as a boy admitted as a favour. His inferiority is urged upon him, just as it is used to be on the servants at college in Goldsmith's time; or as it is now on the Foundation boys at Eton—the only boys who have any right to the college at all. The hard, square stools, the stooping position, the restriction of study, the silence, are all so many scarecrows to genius,—and very successful ones, too.

"The Art-student (it must be owned), partly from boyish restlessness, partly from economy, and partly from an utterly mistaken conception of the value and public estimation of Academic honour, is generally anxious to leave the private school and get into the Academy. Of the hundreds of students that in a long life I have known, I never knew one that did not condemn the Academic system and regret his old master. Few stayed their full time at the Academy,—few even stay long enough to win a medal or get into the Life. No; they will not be treated like paupers coming for alms. They take a room for themselves, or nine times out of ten return to the private Life schools, with only very occasional studies of the detested Greek statue—that bugbear of Art-education.

"Again, as an old man loving English Art and desiring to strangle this Academic nightmare that tramples the hopeful babe with its hoof, I say Academic schools are not wanted. There are private galleries of statues,—private classes with model,—plenty,—too many. There is the British Museum

free to students, and any one who has a shilling can hire a model as good as the President himself uses, be it Mars or Venus, a shilling an hour secures the sitting. Students can draw each other, or go and study groups in the streets as Hogarth did, who hated the name of Academy, and died before it started.

"Academic statues are but stone,—Academic models are but men and women, as Adam and Eve were. As for Academic gold medals, they show nothing but mechanic skill, and do no one any good. They do not even, Mr. Rolt tells us, secure the honest hanging of a picture; and as for the Exhibition, could no private men manage that? Do we want a palace, and sinecures, and pomposity, and pretension,—all for the sake of getting some unpaid men to dishonestly hang other men's pictures, and to charge the public for seeing them, which (charter or no charter) they have no right to do?

"Last week I contrasted the French and English systems of education,—in the one life and flesh, in the other stone and death,—in the one eight hours' study, in the other three; let me now sketch the private academy, compared with the Royal. It is one of the happiest scenes in the world—freedom, without licence,—cheerful low talking, yet no noise or gossip. The padrone sometimes silent for hours, sometimes turning round to lecture or to discuss some axiom of Barry or of Ruskin,—some dogma of the old or new schools. At eight o'clock in the morning—as soon as light, nearly—the knocker begins to go, and it goes all day: the rough vigorous students stride in first; last of all, about noon, comes the fashionable amateur—the young officer, all whiskers, or the clever fop, who sketches cleverly, but wants to learn to draw. Each one, rough or smooth, bows to the grave-bearded, Titianesque padrone, so picturesque and stately in his black velvet gown and skull-cap. There are a thousand paths of instruction: there is a circulating library of Art-books, from Richardson down to —; portfolios of drawings, volumes of costume for sketchers, tomes of anatomy, plates of dissections, cases of insects and animals, dried leaves, dresses for models, statues, paintings, sketches by the old masters—everything to warn or teach. It is an Art Eden compared to the howling wilderness of the Academy. Out of the fifty men in and out all day there are sure to be all degrees of progress, from the mere grub to the whole animal; so that the observant student can study the very fault that frets him, or the very excellence he aspires to. He can sit where he likes, according to his sight, and as for models, they are sitting in up-stair rooms all day. He can, in fact, work ten hours a day, surrounded by cheerful companions, and with a master at his elbow; he can even, if he is fevered by ambition, bring his sandwiches and eat and drink there; he can work till his hand shakes and his eye gets bloodshot with staring at the statue."

FRENCH EXHIBITION.

ALMOST too late in the season, but still acceptable, come some delightful pictures by Mlle. Henriette Browne, a lady almost as clever as Rosa Bonheur, but in a gentler and more tender way. When we see Aurora Leigh in poetry, Mrs. Somerville in mathematics, Mrs. Chisholm and Miss Nightingale in philanthropy, these two ladies in painting, and Mrs. — on Monte Rosa, we really do not know what the sex is coming to. Having exhausted every form of physical beauty, are they now going to beat us in our own cold intellectual kingdom?

The *Sisters of Mercy* (No. 33), we hear, was bought by the French Government for 20,000 francs or more, and put up to a cheap franc-a-piece lottery among the Paris votaries of the *Bourse*. To one lucky Bull or Bear it fell and still belongs; but Mr. Gambart, always enterprising, is going wisely to engrave it, and directly it was free from the Paris Exhibition brought it over here to be appreciated as it deserves.

Mlle. Browne is, we believe, of English or Irish extraction, is a pupil of Chaplin, and in manner and sentiment an imitator of Frère, whom she

has here distanced. She has carried off two medals and sells her pictures fast, but, though very successful, has not yet done anything so ambitious as this pure and fine work. The picture, if a little less thin and timid, would be almost perfect as an expression of Christian charity and religious sentiment. What centuries from Miss Angelica Kaufmann's tender-eyed Hectors and Andromaches—what delicacy of colour and feeling for textural variety! Story there is none to tell: it is merely a little fevered child wrapped in a blanket, lying on the lap of a Sister of Mercy; while another (with a face painted hard and flat) mixes up the medicine for it at a side-table. The French faults of low tone and slurred details are here; but what beauties, what careful yet unpedantic drawing! What delicious love for the languid child is visible in the thoughtful eyes of the Sister of Mercy—a real face, too, not a Keepsake one, or a stone one—a rosy, warm face, glowing with a woman's love for children, and looking so blossom-like, pretty and innocent and good between the stiff snowy wings of the starched linen head-dress. Surely Corporal Trim's Béguine was such a loving motherly creature as this Sister, with her sober Puritan gown, apron, and rosary. The details are, of course, kept back in the usual cowardly French way, for fear of detracting from the faces. Except the vessel that the elder Sister pours the medicine into, a golden lemon, a handkerchief, there is nothing else but the mere figures and a dusky picture of the Good Samaritan on the background wall. The painting is very good and sure, if it were not too thin. The transparent shadow on the child's shrunk leg is really scarcely covered canvas. The face, too, though feverish and delicate, is a little wanting in decision. A great painting must have great execution and great modelling, or else it is merely a great idea or great feeling wasted on a sketch. The picture is like so many modern ones, a good skeleton, but wants building up and solidifying. It wants the Roman self-conviction, anxious pride and sense of permanence. No work now could give it this; it is the planning from the beginning for slow construction that gives eternity to a picture. The child's frock is naturally arranged, but not with English feeling,—but let that go. This lady's other works are mere studies, or unimportant. There is a stolid, beefy, English portrait of her father or uncle (38), laughably common, yet vigorous and honest,—*The Nurse* (37), a study for the great picture, beautifully touched with much quiet certainty, —*The Hospital Laboratory* (35), with busy Sisters of Mercy,—and *Puritan Maidens reading the Scriptures* (34). This last picture the Empress has bought; but it is only two studies of girls in grey, with a pretty pink ear peeping through a linen head-dress. —*The Brace-Buttons* is heartier than Frère, and tenderly humorous.

Mrs. Bodichon's frosted Algerine scenes we do not care much about. There is a bloom on them, such as you see on a fresh cucumber, and want to see nowhere else. The things are, no doubt, true; but they are small, mannered and timid. It is not taking a note of an odd scene that enables one to paint it.

FINE-ART GOSSIP.—Now Lord Palmerston has set himself at the head of the lovers of Italian architecture the Gothic party must look to their fence; for when the old Lord does commit himself to a principle he is indeed immovable; and tastes, like joints, get stiff at a certain age. In one thing Lord Palmerston is right; the Gothic *pur et simple* will not do for modern business; we do not want castles and dungeons, or abbeys either,—no stained glass,—no mullioned windows to keep the sunshine out in lively November afternoons. But then we know that Mr. Scott is an elastic man. The Gothic is an elastic and adaptable style, and was born, or at least brought up in England, so it knows what we want. But old gentlemen must not be "naughty" and get angry and scratch, and talk nonsense about the Italian and Grecian. The Greeks had no windows to their temples, and we don't know what a Greek private house was like. It is a dead, exploded thing, and has no change, or progress or adaptability in it. A style grows, it is not a brain mushroom, nor does it grow in a night. Let us take up Gothic Art (those who like

it) where it began to corrupt, let us graft on it modern thought and adapt it to modern feelings. If it will not allow room or light, if it is unhealthy, or is bad for sound, or difficult to clean, or too expensive, mould and plane it till you get what you want. Every want a style is unable to meet shows an inherent, perhaps irreparable, fault and deficiency in that style. The perfect style would meet every want, as the Gothic we think could do in proper hands. If the Greek will always look atheistic, then it can never be fit for churches,—if the Gothic looks never gay, then it can never be fit for ball-rooms.

Mr. Punch shakes his *béton* at the Royal Academy:—"We always laboured [says he] under the delusion that no R.A. could resign, except by dying. It was a fine-art impression with us, that the honour of being elected one of the illustrious Forty only terminated when Death came, and, in nautical lingo, 'let go the painter.' It seems, however, that this idea that the Forty of the Royal Academy were as immortal as the *Quarante Immortels* of the Académie Française has only been, on our part, a mortal mistake, and we are indebted to Sir Robert Smirke for having effectually cured us of it. Once a R.A. does not necessarily imply that you are always a R.A. Will other Royal Academicians have the modesty, or the pluck, to dis-R.A. themselves, in a similar manner, of a honour that they must feel they are no longer able, or worthy, of creditably supporting? If they do not, we shall take the liberty, in a week or two, of concocting an Art *Index Expurgatorius*, in which they will find their names rudely printed at full length, accompanied with such comments as may probably bring the colour called crimson on their cheeks."

On Tuesday the sale of Lord Northwick's collection was resumed at Cheltenham. We give the chief lots. Rembrandt Van Rhyne, Portraits of the Burgomaster Six and his Wife, from Sir Simon Clarke's collection, 175 guineas (Eckford).—Hugh Van der Goes, The Salutation and the Presentation in the Temple, with saints on the reverse, a pair, 135 guineas (Eckford).—Sandro Botticelli, The Virgin, kneeling in adoration before the sleeping Infant, 155 guineas (Colnaghi).—Timoteo Della Vite, The Taking down from the Cross, 200 guineas (Drax, M.P.).—Correggio, The Virgin, and Child 110 guineas (Drax).—Raffaello, The Coronation of the Virgin, with the Twelve Apostles round the Tomb, painted for the Monastery of St. Francis, in Perugia, 170 guineas (Drax).—Francesco Francia, The Virgin and Child, St. Lawrence and Pope Sixtus, 101 guineas (Chippendale).—Pinturicchio, The Nativity, 240 guineas (Drax). The amount of the ninth day's sale was 3,600*l.*—On Wednesday were sold Bernardino Luini, The Virgin and Child, St. Catherine and St. Barbara reading a book, 125 guineas (Finney).—Titian, Portrait of Pope Paul the Third, 101 guineas (Eckford).—Nicolo Poussin, Venus appearing to Æneas, from the collection of the Prince de Carignan, 240 guineas (Nieuwenhuys).—Giorgione, Cupid, wounded by his own arrow, preferring his complaint to Venus; from the Orleans Gallery, where it is engraved, 1,250 guineas (Mawson).—Titian, Tarquin and Lucretia. The picture formerly in the Whitehall collection of Charles the First, afterwards purchased for the King of Spain, and subsequently carried away from that country by Joseph Bonaparte, 395 guineas (Nieuwenhuys).—Gentile Bellini, the Interview between Mahomet the Second and the Patriarch Gennadius at Constantinople, 181 guineas (Budd and Prior).—Titian, a Landscape, with Diana and her Nymphs interrupted by the approach of Actæon, 101 guineas (Pearce).—Francesco Bessolo, The Virgin and Child in a Landscape, 120 guineas (Eckford).—Velasquez, an Equestrian Portrait of Don Luis de Haro, with an Attendant on foot, 920 guineas (Stopford).—Jan Bellini, the Repose of the Holy Family, 102 guineas (Drax, M.P.).—Titian, Portrait of Henry Howard, Earl of Surrey, 141 guineas (Bennett).—Murillo, The Vision of St. Augustine of Canterbury, 245 guineas (Sir E. Lechmere, Bart.).—Van der Heyden and A. Van der Velde, a View of the Grounds and Chateau of Ryswijk, near the Hague, in which the Treaty of Peace between England, Germany, France, and Spain was signed in

1597, 180 guineas (Bond). The tenth day's sale amounted to 6,320*l.*—The sale continued on Thursday, when the following lots were sold:—David Teniers, A Village Fête, 250 guineas (Farrer).—Francesco Francia, The Virgin, 132 guineas (Chippendale).—Sebastiano del Piombo, A Triptych, or altar-piece, in three compartments, 140 guineas (Drax).—Bernardino Luini, The Virgin, 200 guineas (Scott).—Peter Paul Rubens, The Marriage of the Virgin, 175 guineas (Bethel Waldron).—Moretto, of Brescia, The Glorification of the Virgin, 550 guineas (purchased for the National Gallery).—Jan de Mabuse, Portraits of Jeanne la Folle, her Daughter, wife of Francis the First, and her Son, afterwards Charles the Fifth, 190 guineas (Colnaghi).—Nicolo Poussin, Nymphs, Satyrs, and Fauns, 300 guineas (Colnaghi).—Velasquez, A Boar Hunt, 310 guineas (Mawson).—P. P. Rubens, The Holy Family, 112 guineas (Isaacs).—Salvator Rosa, L'Umana Fragilità, described by Lady Morgan in her 'Life and Times of Salvator Rosa,' 330 guineas (Agnew).—Massaccio, His own Portrait, 103 guineas (for the National Gallery). The amount of the eleventh day's sale exceeded 5,450*l.*

MUSIC AND THE DRAMA

ROYAL SURREY GARDENS, MONDAY, August 15.—MONSTER CONCERT, FESTIVAL, and FÊTE.—Benefit of MADAME ANNA BISHOP.—Her last Appearance in England prior to leaving for America. The following Artists will appear:—Meadames Rudersdorf, Louisa Vinning, Weiss, Rosina Pico, Laura Baxter, and Anna Bishop; Mr. George Perren, Mr. Weiss, and Signor Belletti. Mr. Frederick Chatterton, the celebrated Harpist; Master Drew Dean, the juvenile Flautist, and other Artists. Band of 60. Conductors, Herr Schellen, Signor Randerger, and Mr. George Loder. GRAND BALLOON ASCENT, double display of FIREWORKS for this occasion, added to the Great Attractions offered at these beautiful Gardens nightly. All for one shilling. Reserved Seats can be had at the Music Hall. Doors open at Three o'clock, Concert at Half-past Seven.

Popular Music of the Olden Time: a Collection of Ancient Songs, Ballads, and Dance Tunes, illustrative of the National Music of England, with short Introductions to the different Reigns, and Notices of the Aims from Writers of the Sixteenth and Seventeenth Centuries; also, a Short Account of the Minstrels. By W. Chappell. (Cramer & Co.)

THIS book does every credit to the patience, intelligence, and modesty of its author. Mr. W. Chappell, in place of preparing a new edition of a publication which was found valuable and interesting twenty years ago, has turned a large store of more recently acquired material to account,—not in the unwieldy forms of addition or appendix, but by entirely remodelling his former essay. In our days of hasty literature, and too easily gained success, more than common praise should be given to such assiduity.—It is pleasant to recollect that there is a fame, and a future too, for all labours of love such as this.

Respect, however, does not necessarily imply implicit subscription on the part of the reader. Mr. Chappell would never have produced a book so careful and copious as this had he not been enamoured of his subject. That love modifies, if it do not confuse or distort, the vision, who needs to be told? Our author, in his natural eagerness to exalt the music of his own country, has disregarded doubt more than we think safe, in matters of evidence or tradition.—Twenty years have strengthened every conviction which we have entertained on the subject of national melody. Who made the old tunes, whether they grew of themselves, are questions as hard to answer as ever,—not therefore questions to be utterly waved aside as impertinences.—Once again, we must illustrate the necessity of caution ere we admit or deny, claim or expel,—from what is passing around us. Analyze the large family of tunes floating east and west in America, some of which are settling down into acceptance there and here and everywhere as real national melodies.—In one will be found a bit of a dance; in another, half-a-dozen bars from an opera; in a third, a theft from a collection of psalmody; all laid together with twangs and twists easy to remember,—difficult to reduce into rule.—The science or school of the ancients seems to us less hard to prove than it is to substantiate the wanderings and changings which

attend colonization in so delicate an art as Music. When the individualities of Handel (as, also, of Shakspeare) require controversy, cross-examination, afterwards criticism—and *theirs* are not fully owned—we feel that in tasks and researches such as Mr. Chappell's, conjecture must play a large and busy part, let it be played ever so gracefully. Our author has done more than any of his predecessors; but we cannot accept all his conclusions as rubrical.

Such a sanguine view as the one which has been taken and wrought out by Mr. Chappell must inevitably be attended by preferences—not to say prejudices. Among authorities, Burney is particularly made the object of our author's disparaging remark. Trusting more largely in Sir John Hawkins, Mr. Chappell is displeased with the Doctor, as flippant, shallow, perversely incorrect; and, with a view of courting our then reigning powers, making the least of the English, the most of the foreign, musician. He was exclusively devoted,—so runs Mr. Chappell's comment,—to Italian music (an odd mode, by the way, of recommending himself to a regnant German family),—he knew next to nothing of Bach;—little of Handel, save his operas. He examined old manuscripts superficially, scored them carelessly,—in short, promulgated and perpetuated error with a disregard of consequences not honourable to an historian. Would it not have been fair to have given Dr. Burney the benefit of his century, and the literary habits thereof? Antiquarian research was not in Burney's day the matter which it has since become. The Niebuhrs in history had not replaced the Humes. Patient sifting and minute comparison then subjected those who practised them to the reproach of—

Bottling up dullness in an ancient bin, awarded to such persons as Pegge.—Is Sir John Hawkins so much more trustworthy than Burney? Without having searched the pair of histories through, comparing page with page, we cannot forget the disputed point pointed by him in the magistrate's history—that Kerl *Canzona*, which Sir John (a devout Handelian) allowed to appear, never calling attention to its identity with a chorus in 'Israel'; nor his flagrantly incorrect description of the 'Messiah'; still less, the *dictum* of Johnson, concerning Sir John's inaccuracy. Burney seems to have known as much of Sebastian Bach as his rival.† Even as an old man, he was not so tied to Eichner and Muthel (whose famous pianoforte duet was one of the show-pieces in St. Martin's Street) but that he could see the promise and beauty of Beethoven's compositions, the first of which were brought to England by a lady amateur—Miss Tate. That the lively spirits which recommended Burney to the Garricks, Goldsmiths,—nay, to the more heavily weighted men of letters and science of his time, gave to some of his paragraphs more flippancy than befits the gravity of History, is true; but as one who had observed, collected, and considered, he certainly did not bear, neither do we think he altogether deserves, the reputation of flimsy courtiership, which Mr. Chappell ascribes to him. His Italian and German tours belong to the books written by all real travellers,—works not superseded in value by more superficial modern inventions.—He may have made as much too little of English music as our author may make a little too much of it;—but some caution may not be amiss "to keep the balance true."

Such caution having been given, little remains save to linger on a page here or there, which entices us, whether by its glimpse of music or of manners,—by its recollection of some verse which has almost become part of our national history. Without our venturing on such tough matters as the church modes, borrowed by our ancestors from the Pagans, and from which profane music escaped so soon as she possibly could,—without our speculating on what manner of harp it was on which Alfred the Great played when he made his way into the camp of his enemies, or what was the ballad sung by him,—we shall only insinuate an irreverent remark on that relic of the thirteenth century, "Sumar is icumen in," in order to

† See the notice in the 'Musical Tour,' vol. 2.

come to Mr. Chappell's second specimen, which bears a supposititious date, some fifty years later, about 1300.—This is the dance tune already known to collectors, which in style is not so much fifty as five hundred years more modern than the drowsy and mawkish pastoral which our world has been used to receive as the oldest specimen of English air and verse in union. From every side this is noticeable,—on our own, because it seems to furnish a brisk and clear confirmation of the fancy long entertained, that melody begins with rhythm rather than with recitation. A tune must *beat* the ear;—not merely be subservient to the talk of the poet.—Hence both tune-maker and poetaster for music must study form rather than lose themselves in dream, if Music is to keep any symmetry or separate life. The great expressive musicians,—Handel in his recitatives as well as in his melodies—Gluck, in his recitatives as well as in his chorus-with-ballet-music—Mozart (who had the flower of every gift, grace, and science combined in himself, and who, yet, is less fresh than either Handel or Gluck), in every bar that he wrote—showed this, whether by instinct or by science, what matters it? But that the dance—"the mirth of feet," as Campton happily calls it—and not the lyric to be recited, is the germ of such knowledge, or the quickener of such instinct, is a matter which has been too much overlooked,—especially of late, in the modern days, when the talk has been of unequal rhythm, "concealed melody," and dubious and dislocated matters besides.

Yet this very dance offers a difficulty (as was remarked in our notice of Mr. Chappell's earlier book), in the one leg too much, which the five-bar or second half—of the tune presents to dancers who have crossed hands, &c. in the first—or four-bar—half. Mr. Chappell suggests that the odd, or eighth, bar is superfluous. It might be imagined that this was a mistake (recollecting, as we do, attempts at noting national airs, during which excesses of the kind have vanished, when the notes essayed to prove them), had we not modern examples showing how such things can come to pass—and pass without the world being in the least aware of the matter. No modern march—Mendelssohn's 'Wedding March' excepted—has deservedly struck so deep a root into marchers and march-players as M. Meyerbeer's gorgeous 'Coronation March,' in 'Le Prophète.' Yet who has found out that its first strophe (again a five-bar one) contains an utterly superfluous intrusion? That rhythm is indispensable to music—and not to be lectured on from exceptions, as M. Berlioz is for ever disposed to do—is an article of our creed. That such article is infallible, no one will say, who looks at this dance, with its doubtful bar, and at that march, the doubtful bar of which hardly any one has doubted?—But that this dance is many a mile nearer such music as Europe digests, than the dismal old 'Sumer' (a *St. Swithin* summer 'of the first water,' if there ever was such a season), few will dispute.—Compare our dance again, with the comparatively rude and shapeless 'Song on the Victory of Agincourt' (date 1415), and we cannot but think that the above speculation (no more is hereby ventured) may derive confirmation from the rudeness and the shapelessness. Declamation of verse is one thing. Music as an art, including melody, is another; and without rhythm there is no melody.

A.D. 1460 gives us a Christmas Carol—"A Nowell" (did England give the word to France, or get it from the old French "*Noël*"?). Here, again, is a tune which no stretch of antiquarianism can prevent us from calling semi-barbarous. Perhaps Mr. Macfarren's harmony may be to blame for the crudity of its close, which might have been in a minor,—and not as it stands. But the words, as well as the music, seem to indicate that it was a tune of hedge-side public-houses and of ditch-Minstrels,—since the Nativity Carol has far less to do with "our blessed Lady" and "the Angel Gabriel" than with the meats (rejecting "tripes," "pig's flesh," "duck's flesh," and others) and the drinks (the burden being a persistent cry for "ale") with which "the hallowed and gracious time" was to be solemnized. The Minstrels (as regards their art) seem to have been far less refined and accomplished

than the Dancers, till a late period.—Even when from the mummings in the hall, under the holly and mistletoe,—vocal music rose a scale higher, and got into the pleached bower and the oriel window,—even when the street ballad of immediate excitement, telling of this victory or the other murder,—even when the words which satisfied *Dorcas* and *Mopsa* at wake, or fair, or May-green dance, were in some measure replaced by such lyrics as England's lyrist (a body never yet done justice to) could produce,—Harmony kept the world's vocal music in stiff, uncouth, arbitrary trammels, long after viol and cittern, and other stringed instruments (used for the dance) had emancipated themselves. The second-hand Paganism of the authenticated church tones was not utterly purged out of English part-music, even when English part-music—thanks to the Elizabethan madrigalists—was at its best.

To return, however, from a speculation offered for others to work out. Henry the Seventh (1492) is on record as the first English sovereign who seems to have treated music as an art. Besides recompenses for performers taking part in popular revels—such as "a May" at Lambeth, or a "reward" to one Cornyshe for a prophecy,—money is to be paid for flutes in a case,—for the case for "James Hyde's harp,"—for "organes" (a pair of them),—"for a lute for my Lady Margaret,"—ten shillings and fourpence "to one that sett" (tuned?) "the King's cleyecordes."—Local payments, too, are many. One would like to know what manner of music was played during this sumptuous reign. The music to words sung a King later (and when a King, too, was an amateur composer) is only in a very small degree an advance on the vocal specimens already referred to. 'The Hunt is up' is the best tune, or rather half tune,—this perhaps because the words are the best, and will best bear the light of modern day, of any here given.—'The Three Ravens,' dim and dark as the legend is, leaving (as every legend should do) much to Fancy, is, after all, not among ancient ballads one of the most striking,—and the tune, cleared from the dismal recitation of the words, says little in itself.—The 'Mery Ballet of the Hathorne Tre' is obviously one of those "measures," or dances meant never to end, to which "the fathers and mothers on benches" (of whom the northern dancing song tells) may have added words, to relieve themselves from the weariness of those who sit by, and will not or cannot go round—has form, colour, and character of its own.

There is no need further to work out our proposition, that whereas Recitation avails itself of music, Rhythm generates melody; and that since without melody there can be no music, there can be no music without rhythm, let the latter be ever so subservient to poetical cadence in recitation.—This book of Mr. Chappell's offers too many matters of remark for us to dwell long on any one point or topic among the many which it includes. At page 79 (to continue our necessarily desultory notes), in 'My little pretty one,' we have another of those unequally phrased tunes—four to one moiety, five to another—which so perplex the ear. 'Quoth John to Joan' (p. 87) is one of the best and most regular tunes in a major key in the early portion of this work. The idea of a short courtship and a merry one seems to have been universally popular,—needful, in truth, as a counterpoise to the woes caused to patient and suing Shepherds by the coquetries of *Cynthia*, or by *Phyllida's* floutings. Mr. Chappell, perhaps to confine his labour within manageable limits, is something sparing in his cross-references as to the words of songs which have become common ballad-property. Thus, he has sometimes lost a chance of pointing out the best version,—as, for instance, in the song before us. Bold John's inventory of his possessions, on the strength of which he demands a "yes" or a "no" from Joan,—is less quaint and lyrical than the Scottish version of the same transaction, modernized by Balloon Tytler from an elder Northern ditty,—

I ha'e laid a herring in saut,
Lass, gin ye lo'e me, tell me now!
I ha'e brewed a forget o' maunt,
An' I canna come illka day to woo.

When we get to the reign of Queen Elizabeth, we arrive at what may be called England's "golden

age" in music. Never since, it may be asserted, has our island so gallantly maintained its place among the nations as it did under the reign of *Orinda*. Nor does this seem to have merely depended on the fashion set by our splendid Virgin Queen, determined as she was to be foremost and unparagoned among royal amateurs, and to pit herself against such a dangerous rival on the other side of the border as "the Scots Queen."—Her virginals were more important to the history of musical creation than Rizzio's harp. The tune to which she may have danced the dance, so amusingly immortalized in the Abbotsford sketch by Kirkpatrick Sharpe, has outlived the recollection of the music played, when Mary Stuart, at the head of her Maries, "led the *branze*" at the marriage of Sebastian.—She had Shakespeare to write such lyrics as 'Orpheus and his lute,' 'Tell me where is fancy bred.'—She had such a choir of madrigalists to harmonize her praises (somewhat in the fashion of egyptophants, it may be confessed) as could hardly be matched in any other country, whose efforts in their branch of the art have never been equalled.—Yet, how capricious, in its compensations, its alliances, its contemporary products, is this very art of Music! While, as could be maintained triumphantly, no country has had such a body of lyrist for music as England (supposing we were to begin with this reign of Elizabeth),—while, as Mr. Chappell points out, our trades had their songs, while our May-poles likewise, while there were ditties in the barber's shops, while popular heroes were hymned (not Homerically) in the streets, even as our HaveLOCKS and Lawrence are now-a-days discoursed of in the Seven Dials and Clare Market,—while the Art had here her theorists also; and also her organist, Dr. Bull, who was worshipful enough to be translated to honours and employments in the Low Countries, after his mistress had died on her cushions—one conclusion can hardly be evaded. Rich, plenteous, popular as Music in England was then, no such heritage of melodies is England's as belongs to more primitive Wales, or wilder Ireland, or the distracted "North Countrie."—We grant, when saying this, every disputed tune, here or elsewhere disputed, to England. So far as Scotland goes, we will willingly concede that some of the peculiarities of Scottish melody (the well-known *snap* among them) are not Scottish but Southern; but whether setting *Planxty* and *Strathspey* against "Cushion dance," or even against that institution of our country so dear to Mr. Dickens, 'Sir Roger de Coverley,'—or measuring 'Ar hyd ye nos,' or 'Nos Galan,' or 'Codyad yr Haul,' or 'Oran Gaoil,' or 'Whistle o'er the lave ont,' or 'Kitty Tyrrell,' with a hundred more specimens, which Time and Taste forbid us to catalogue,—against the tunes here authenticated, reclaimed, disinterred, transcribed,—the conclusion of the matter remains the same,—or, if not the same, yet more sharply emphasized by every year's scrutiny. Our real English melodies are, when compared with those of our three sister countries, in variety, in play of interval, in all that makes an air, as music, *per se*, as distinct from an air which is to be talked—not strong, not various—not many.

That England's strength in those days lay in musical accomplishment and scientific combination rather than in those delicious fancies, or those strokes of invention which give the melodist supremacy, may, we think, be seen in one most interesting section of this Elizabethan music—that which belongs to the plays of Shakespeare.—Here, as elsewhere, Mr. Chappell has been as diligent in collection as he is affectionate in admiration; excusing himself, nevertheless, from any such completeness as might profess to exhaust so rich a subject, by an announcement which will be read with pleasure. This is, that Dr. Rimbault has been for a considerable time occupied in preparing a work on the subject of Shakespeare music. In the mean time, what is here given,—the tunes to "It was a lover" ('As you Like It'), the "Willow Song" ('Othello'), "O, Mistress Mine" ('Twelfth Night');—even the smatches of song given to *Ophelia*, the lady "of ladies most dejected and wretched," owe such power as they possess to the words, not to the song itself. It is most probable that the larger proportion of these songs were "wild" airs transferred from the streets,

the taverns, the village greens, the barbers' shops, even, to the theatres,—seeing that stage-representation then was rude, cheap, inexpensive in its accessories. Be this as it may, the limited melodic worth of our tunes, whether on the hypothesis of their having been borrowed from—

The spinners and the knitters in the sun, or concocted by the music-master, who then had care over pipe and wire, and the *Rosalinds*, and *Autolyces*, and *Patiences* of the Globe or the Blackfriars, has come before us forcibly (when quietly returning to this subject) in corroboration of the idea irresistibly pressed on us—that in the early days of the art in England, such "air" as England had belonged to the graces of the dance,—not the inspiration of the words; and that at no period, whether the period be the Puritan time, when Milton with his organ, and Cromwell with his patronage of Hingeston, kept music alive,—or the Cavalier epoch, when there was no lack of lyrics, luscious enough in tongue and thought, but rarely sweet;—or later, in that hybrid interregnum, when we were not out of Stuart and not in to Guelph,—has the English tune borne any proportion to the English sense of tune.—With the expression of this opinion, not offered at random, we will close our dealing with the earlier portion of this valuable book. We may return to it again,—since the amount of suggestion included in it cannot be indicated or dismissed in a single notice.

HAYMARKET.—A French piece, entitled *Les Absences de Monsieur*, adapted to the English stage in the shape of a farce called 'Out of Sight out of Mind,' was produced on Thursday week—Monsieur, or *Mr. Gatherpool*, its hero, being played by Mr. C. Mathews, who had already rehearsed the part in America. The character is altogether a piece of exaggeration, and depicts a man whose memory is so short-lived, that he not only forgets the contents of a letter as soon as read, but every intention as soon as formed, and always does just the contrary thing—walking into the rain with slippers, visiting his miller instead of his lawyer, and kissing his maid-servant instead of his wife. The last scrape is serious, but is followed by one still more so. His wife is tempted by a Lothario, whose sins he visits on an innocent friend, and strives to keep the offender as an inmate of his home. Such a part, full of bustle and blunder, suits Mr. C. Mathews perfectly, and he maintains the sport and the interest of the erratic action to the fall of the curtain.

NEW ADELPHI.—Mr. Webster, on occasion of his annual benefit on Saturday, performed a new part in a new piece, which he announced for one night only, but in which he was so successful, that in all probability it will be frequently repeated. It is entitled 'One Touch of Nature,' and appears to be of French origin. The hero is an old theatrical copyist, named *Holder*, who is engaged by a fashionable dramatist, of the Gallician rather than of the English type, to transcribe the manuscript of a new play, and interests himself in favour of an actress, *Miss Constance Belmour* (Miss Henrietta Sims), who has been cast for the intended heroine, but with whom the author at rehearsal was dissatisfied. At length he induces the author to allow her a private rehearsal in his own apartments. The extraordinary interest that he takes in the young lady excites the curiosity of his employer, *Mr. Beaumont Fletcher* (Mr. Billington), who at length compels the old man to confess, that his protégée is his daughter. Constance is, however, unaware of the fact; having been taken away at three years of age by her mother, who had fled with a paramour. The scene to be recited involves a daughter's recognition of her father, and the course of it naturally leads to a similar *éclaircissement* in their own case. Miss Belmour has a difficulty in simulating sufficient warmth in the fictitious scene; and it is Holder's object, by awakening in her the consciousness of her relationship with himself, to enable her to realize the requisite feeling. He therefore undertakes the part of the father in the play; and, by substituting the real circumstances of her infancy for those of the text, excites her recollection of the tailor's work-room in which her infancy was passed, and

thus works her up to the desired point of emotion. She now recognizes her parent in reality, and well knows how to imitate it on the mimic scene. The whole burthen of the character rests on Mr. Webster, who acted very finely, discriminating between the artificial and natural states of feeling with great art, and carrying both to a climax with the utmost effect. As we have stated, we doubt not but that this piece will be repeated.

This week, Mr. Buckstone's melo-drama, 'Flowers of the Forest,' has been revived. The cast is somewhat altered; but *Lemuel*, the gipsy-boy, is still played by Mrs. Mellon; while Miss Kate Kelly undertakes the part of *Starlight Bess*. The latter indicates much natural feeling in the strong situations, and merits remark as having manifested progressive power and ability to sustain characters of greater passion or feeling than those which have hitherto been entrusted to her talents. The heroine, *Cynthia*, is performed by Mrs. Billington, who shows ambition that might succeed, but for the apparent deficiency of force and impulse. Mr. Toole's *Cheep John* is not without humour; and Paul Bedford is himself in the *Kinchin*. The revival was well received.

MUSICAL AND DRAMATIC GOSSIP.—The quire of singing birds is now rapidly clearing out of London. Madame Grisi and Signor Mario are not going into our provinces as was expected—neither, we believe, to St. Petersburg for the winter; but intend, it is said, to break fresh ground in an opposite direction, by singing in the Spanish capital. The rest of the company, so far as we can make out, is very inferior; and a singular announcement in connexion with this is, that Signor Mario has undertaken the "administrative superintendence" (*quarre*, stage-management?) and the direction of the singers.—M. Nicolas, a small singer who appeared at the *Opéra Comique* of Paris two years ago, has been promoted to no less arduous an occupation that of first tenor at the *Teatro della Scala*, Milan. Times are changed in the Lombard capital with a vengeance!—The barytone, Signor Giraltoni, a French gentleman who has been singing in Northern Italy with some success [*vide Athen.* No. 1564], is about to join the company at St. Petersburg.—Some of our opera-goers will be sorry to hear that Madame Lotti della Santa is not coming to London for 1860,—others that Madame Penco is.

A score of 'John the Baptist,' the Oratorio by Herr Hager, of which mention has been made in the *Athenæum*, is in London. Those who have seen it speak highly of the music as a specimen of the modern eclectic style. It may possibly be given during the winter, we hear, at *St. Martin's Hall*.

The operatic news from Germany is small. Of a new symphonist, or pianist, or violinist we do not hear a note. Betwixt Pedantry on the one side, and Red Republicanism on the other, its magnificent school of instrumental art and artists seems like "to die out";—but Herr Dreychock, the well-known pianist, is announced as busy on a one-act opera, 'Fleurette,' based on a novel by Zschokke. Then from Weimar, that Mecca of musicians of the future, come strange tidings of a marriage betwixt past and present, betwixt a Triton and a minnow. Shakespeare's 'Winter's Tale,' a delicious canvas for music—on which we happen to know Mendelssohn, had he lived, might have painted—is to be arranged opera-wise by that elegant poet and man of letters, Herr Dingelstedt. So far so good,—but it is to be set—well-a-day for Shakespeare!—by M. von Flotow.—At Berlin, they promise for the great theatre a version of 'Ludovic,' by MM. Hérod and Halévy,—and a revival of M. Auber's 'Gustave.' 'The Future,' apparently is "backward in coming forward."

On the 24th of last month was held a great choral meeting of the Alsasian singing societies at Schlestadt. The societies were twenty-seven,—the voices, when united, were seven hundred and fifty in number.

In addition to our notice of Panzeron last week, the musical reader may like to know that, during the early period of his life, he was Chapelmaster to Prince Esterhazy, as successor of Haydn.—The

musical and dramatic obituary of the year must be lengthened by the names of Herr Forti, a singer long attached to the opera at Vienna, and rated as the best *Don Juan* in Germany,—and of M. Firmin, the actor, well known to the frequenters of the *Théâtre Français*.

Madame Hillen, who has been singing for some years past in Holland, has been tried in the less 'Guillaume Tell,' at the *Grand Opéra*,—which no longer seems able to find or to keep passable singers, or to produce works in any way worthy of its olden reputation.

For years past the Englishman who has boasted down the Lake of Como has been shown, hard by the *Villa Pasta*, the *Villa Taglioni*. Then, who that has known that pleasure of all pleasures, the gliding down the Grand Canal of Venice in a gondola, who that has an eye for the fantastic riches of Venetian architecture, has not paused before the *Ca' d'Oro*, and envied its possessor, before asking the possessor's name?—"Signor La Taglioni," being the answer of the *Checco* or *Damiani* who sculls the traveller forwards.—But "che sava, sava." Dance cannot sit still, but must be Dance, to its dying days. Those who frequented Signor Rossini's *Soirées* last winter at the corner of the *Rue Chaussée d'Antin*—told that, besides wonderful new melodies which they heard played on the horn by M. Vivier, and a new *scena* sung by Madame Alboni, and six compositions of the same words which are some day to be published, they had seen the apparition of Madame Taglioni, dancing—actually dancing—in a small *salon* the wondrous *Tyrolienne*, from 'Guillaume Tell.' More recently we have had occasion to tell how the veteran *Sylphide* was encouraging and watching over Mlle. Emma Livry. This might have been merely an act of personal good-nature, had not the matter been since explained by an announcement that "the State" (which is now the *Grand Opéra* in Paris) had appointed Madame Taglioni "as inspectress of the dancing classes at the Opera, with the commission of finishing such pupils as seem to be destined to take a place in the first rank." A descent this—any one but an *Sylphide* might fancy—from that delicious lake and that Venetian palace!

MISCELLANEA

Royal Botanic Society of London, Regent's Park.—The twentieth Anniversary Meeting of this Society was held on Wednesday, Mr. David Jardine in the chair.—The report from the Council stated that the affairs of the Society continued in the most prosperous condition. The total receipts of the year had been 12,254*l.* 14*s.* 10*d.*, and the expenditure, including 1,050*l.* of the old debt paid off, 9,352*l.* 7*s.* 1*d.*, leaving a balance in hand of 2,902*l.* 7*s.* 9*d.*—The total number of Fellows elected since the last anniversary is 163; the number now on the books of Fellows and Members being 2,277. The early spring exhibitions attempted for the first time during the past spring, and instituted for the introduction of new and rare plants, which come into flower in the early spring months, had met with the greatest success, and given general satisfaction. Although the old debt of the Society was now so small as to be of no consequence, yet the Council do not consider it expedient to undertake any expensive works of improvement until the whole of this debt has been extinguished.—The Reports from the Secretary and Curator stated that the gardens and conservatory had during the past year been in a higher state of cultivation than for several seasons past. The facilities afforded to students and artists had been enjoyed by 115 persons, beyond those attending the lectures of Prof. Bentley and Dr. Lankester.—The total number of visitors to the gardens during the past year was 155,951.—The thanks of the Society were voted to his Royal Highness the President, the Vice-Presidents, and other members of the Council, and the Auditors and executive officers of the Society; and the proceedings terminated with thanks to the chairman for his able superintendence of the business of the meeting.

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